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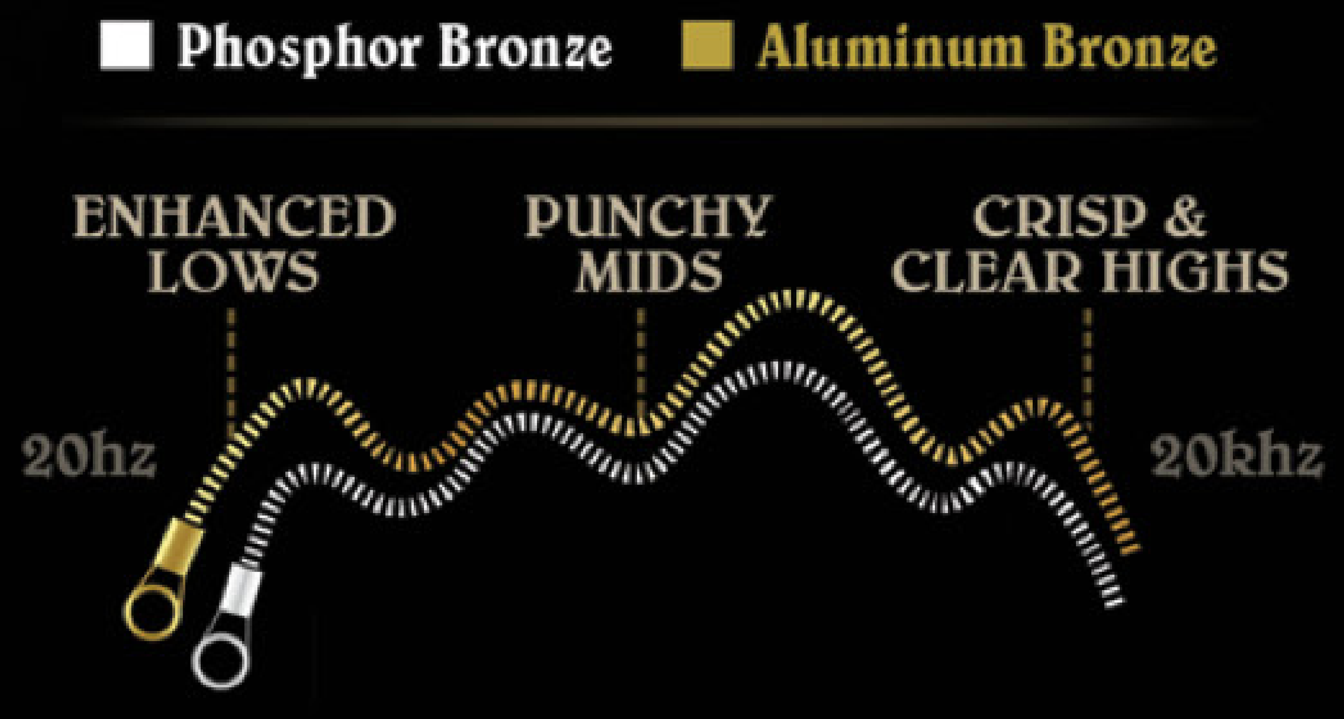

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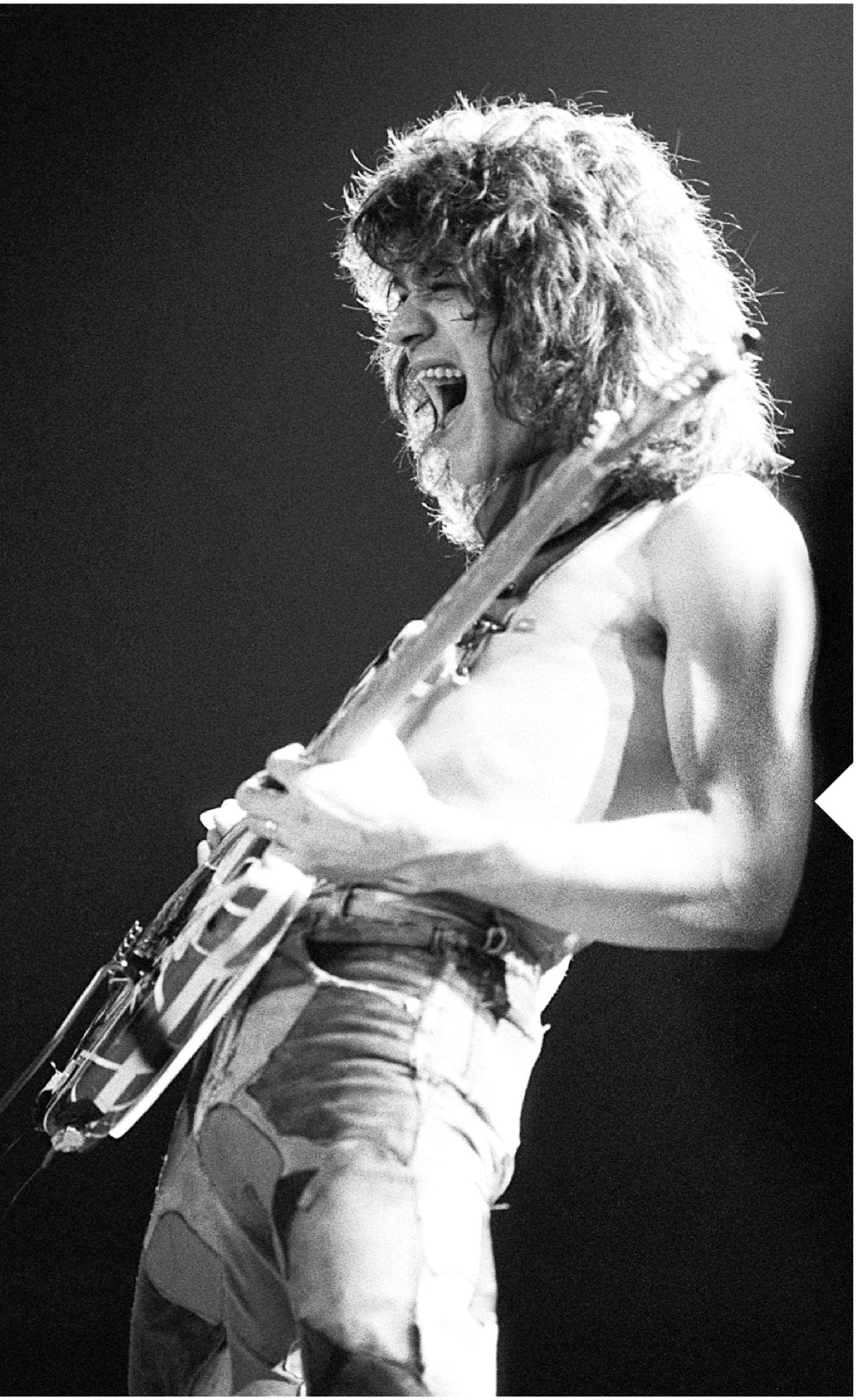

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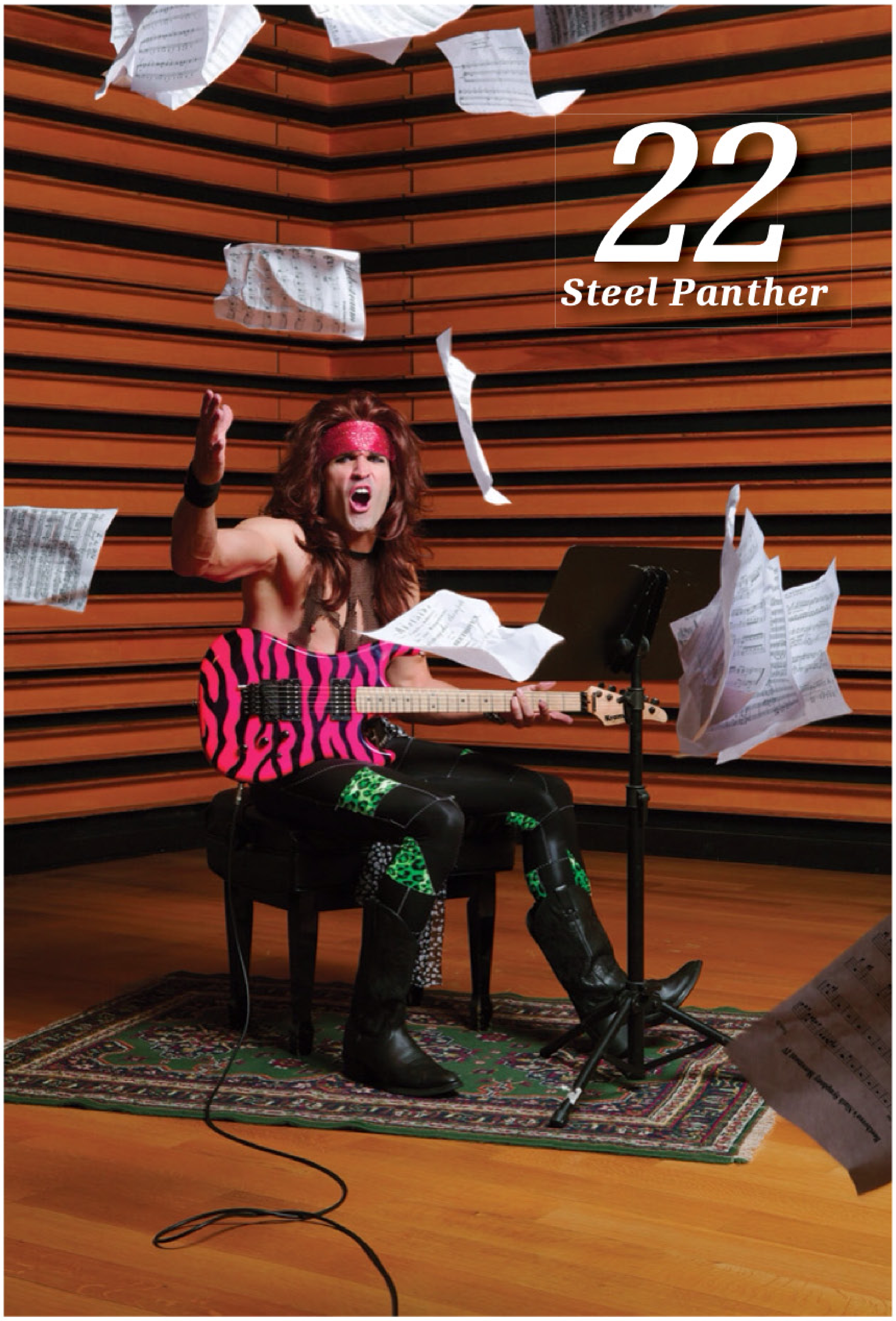

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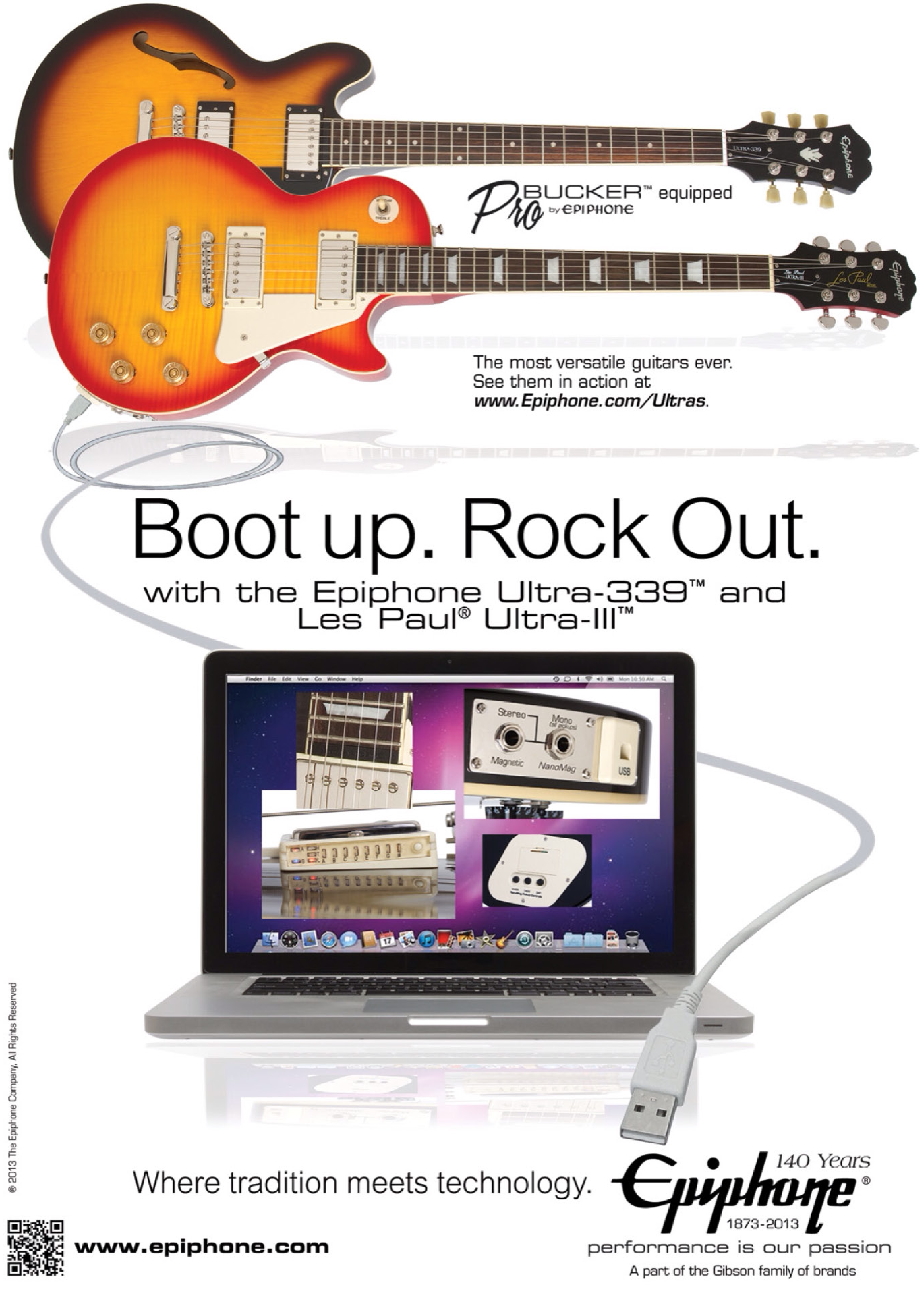
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WOODSHED

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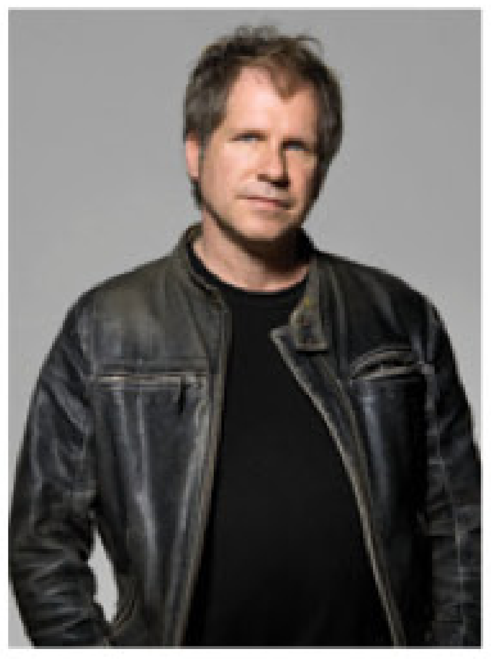
THE CLASSIC OF 1984



WHAT IS CLASSIC rock? It probably depends on who's asking or answering. Traditionally, it refers to the Rolling Stones, Led Zeppelin, the Who, and the music of the Sixties and Seventies, but for many *Guitar World* readers, the classic-rock sweet spot belongs to the Eighties.

It's not hard to see why. The Eighties were a wild romping ground for guitar playing and innovation. As Brad Paisley, the amazing country shredder, summed it up in *GW* last year, "I grew up during the Eighties when, for better or worse, most bands were centered around the guitarist. Every band had a great guitarist, and every guitarist had his moment to show off in every song, many times shamelessly, with no regard to subtlety, which I loved." We all did, and in this special issue we look back at a few of these fantastic players and some of the landmark music from the era.

Jake E. Lee, although respected by serious students of Eighties shredding, is a somewhat forgotten figure. His greatest notoriety came as Randy Rhoads' capable replacement in Ozzy Osbourne's band in 1983. It's Jake's phenomenal playing that you hear on such Osbourne hits as "Bark at the Moon" and "Shot in the Dark." He left Ozzy's band after two strong albums and formed the blues-based hard-rock unit Badlands, which released two more killer albums before calling it quits. Then Jake just disappeared off the face of the earth.

Through the years, many readers have asked about his whereabouts, and all we could do was shrug. The good news is that Jake is back with his new band, Red Dragon Cartel. In this issue, senior editor Rich Bienstock gets the inside scoop on his career and why he has chosen this moment to return to the spotlight.

And speaking of Ozzy, is it really possible that 25 years have passed since he introduced us to the one and only Zakk Wylde? Mr. Wylde has been a *GW* favorite since then, so we thought it would be a perfect moment to take a minute to celebrate the release of Ozzy Osbourne's *No Rest for the Wicked*, on which Zakk made his monumental late-Eighties debut.

However, no review of classic Eighties music would be complete without a look at Van Halen's greatest work, *1984*. The album is perhaps the definitive representation of the era, featuring some of the hottest guitar playing ever committed to tape. Edward Van Halen himself was kind enough to join us in a fresh new look at a timeless album in a candid and funny interview with associate editor Chris Gill.

Classic rock? If you asked us, we'd say, "Absolutely!"

—BRAD TOLINSKI
Editor-in-Chief

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Roger That

Thank you for the excellent Roger Waters cover story [*Holiday 2013*]. It takes balls to step out and say what you really think, and it takes even bigger balls for someone to print it, especially these days! My father was killed in Vietnam in 1967 when I was 11 days old, and Roger Waters projected a gigantic picture of him onto the wall during the halftime of every *Wall* show for the entire three-year tour. I can't thank him enough, and thank you for having the courage to publish the interview.

—*Robert Totty*

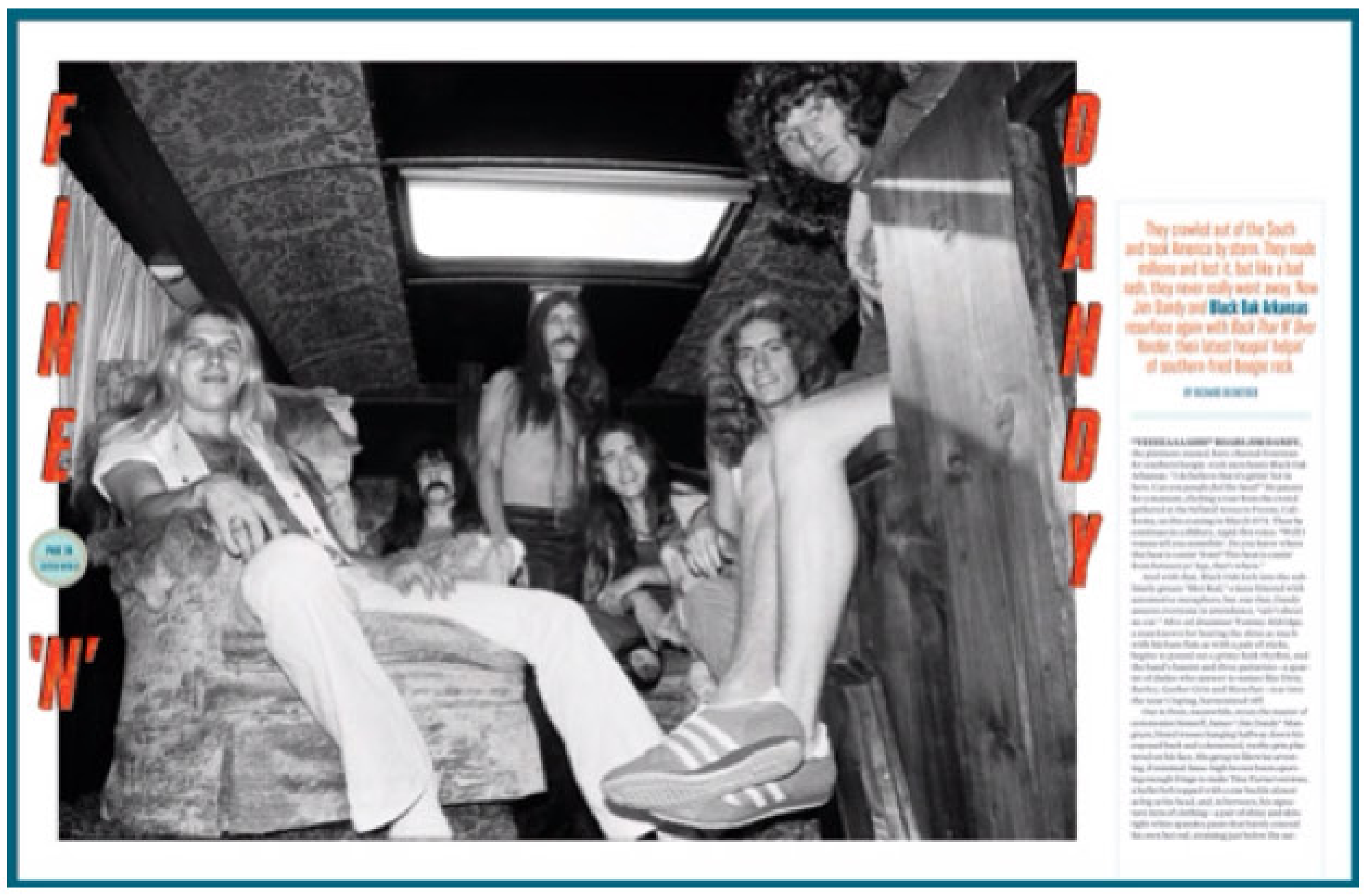
I've been a *Guitar World* reader since the earliest days of your publication, and for the first time I am writing to commend you all for taking editorial excellence to a new level with the Roger Waters interview, allowing him to elucidate beyond the usual topics and take your readers into uncharted territory. Bravo! I am especially amazed that in this day of heavy-handed corporate oppression, *Guitar World* had the guts to publish Waters' controversial viewpoints rather that flinch at the prospect of offending big business and the political puppet masters. Thank you for embracing such a high standard of journalistic integrity!

—*Jon Hammond*

Troubled Waters

I agree wholeheartedly with everything Roger Waters said about the condition of the world… everything, that is, except his proposed solution: "radical atheism." We need to remember that tens of millions have suffered and died under radical atheism as well. The solution is not another ideology, it is a principle—the "non-aggression principle." No one has the right to impose their ideology on anyone else by force—radical religions and radical atheists included.

—*Dan Smith*



Just Dandy

I was thrilled to see the article on Black Oak Arkansas in the Holiday issue. BOA are the real foot soldiers of rock and roll and have often been overlooked. I have seen and partied with BOA on numerous occasions throughout their career, and you won't meet a nicer band in the world. Thank you, *Guitar World*, and thank you Black Oak Arkansas! Go, Jim Dandy!

—*Distortion Dave Purdy*

Right now I am hoisting an icy-cold beverage in celebration of *Guitar World*'s excellent story on Black Oak Arkansas! I am still in shock that a major music publication did a story about a forgotten Seventies band in the year 2013. Hopefully the article will turn people unfamiliar with BOA onto a truly original and talented band that should be more than just a footnote in the history of southern rock!

—*Scott Hayes*

Yeee-haww, *sooo-iiee* and bravo for the Black Oak Arkansas article! Their influence on the southern rock sound cannot be overstated. They're not everyone's cup of tea, for sure, but any band that had Shawn Lane as a member, not to mention their current Memphis guitar wizard, Buddy Church, is worth a listen.

—*David Plunkett*

Long Live Rock!

I have been a fan of *Guitar World* for over 20 years now, and sometimes I feel that many of today's guitar-driven acts are being overlooked. Bands like the Rival Sons, the Temperance Movement, Monster Truck, Walking Papers, Scorpion Child, StoneRider and the Winery Dogs (who you did a great article on last month), just to suggest a few. I'm talking about guys that can sing and play with taste and flavor and have great songs.

The U.S. is always the last to be exposed to these type of acts, because radio is so horribly predictable here, but *Guitar World* has the power to show a great chunk of people some of the bands that are giving new life to rock and roll. I've always loved the magazine and appreciate everything that you guys do, but music needs you guys more than ever now.

—*Pete Merluzz*

Ink Spot

Randy Rhoads' "Crazy Train" solo is the reason I picked up a guitar when I was 12 years old, and I figured the best way to honor him would be to dedicate a part of my body to him. Also included Adam Jones' Silverburst Les Paul and the Circle of Fifths. Ink done by Jon Johns from Ink Mafia in Bowling Green, Ohio.

—*Justin Sane*

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READER ART OF THE MONTH

If you created a drawing, painting or sketch of your favorite guitarist and would like to see it in an upcoming issue of *Guitar World*, email **soundingboard@guitarworld.com** with a scan of the image!

EDDIE VAN HALEN BY GORDON ELWART

ORIANTHI BY CLAY ADAMS

DEFENDERS *of the Faith*

Robert Rosadina

AGE 54
HOMETOWN New Haven, CT
GUITARS Fender Stratocaster, Gibson Les Paul Junior, Reverend Six Gun
SONGS I'VE BEEN PLAYING Stone Temple Pilots' "Sour Girl," Ozzy Osbourne's "Believer," the Ronettes' "Baby, I Love You"
GEAR I MOST WANT Marshall Yngwie Malmsteen YJM100 head, Gibson Les Paul Custom

Chuck Ellison

AGE 53
HOMETOWN Oakway, SC
GUITARS 1982 Fender Stratocaster, 1980 Gibson Les Paul Standard, Fender Blacktop Telecaster, 1978 Alvarez 5013, Fender CD-60CE
SONGS I'VE BEEN PLAYING Christian rock originals
GEAR I MOST WANT Vintage Fender Strats and Gibson Les Pauls

Adam Olson

AGE 44
HOMETOWN Erie, CO
GUITARS Fender American Stratocaster, Taylor 110
SONGS I'VE BEEN PLAYING Rush's "Closer to the Heart," Eric Clapton's "The Core," Van Halen's "Ain't Talkin' 'Bout Love"
GEAR I MOST WANT Gibson 1959 Les Paul Standard Reissue, Fender EC Vibro-Champ

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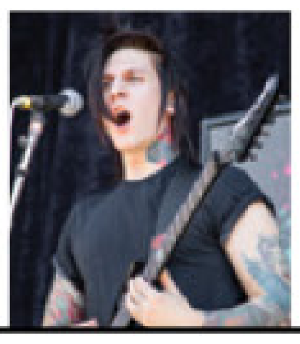
"I worked at a dog kennel, cleaning up sh*t and piss."



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Against Me! Speak Out

SEXUAL IDENTITY ISSUES ARE PERSONAL ON *TRANSGENDER DYSPHORIA BLUES*.

By Kory Grow

"I'M GOING TO guess that this is the only article in *Guitar World* that comes from a trans perspective," Against Me! frontwoman Laura Jane Grace says. "I think it's a good thing that we're opening up a dialog about that perspective, since there might not be one otherwise. That's part of why we made this record."

Transgender Dysphoria Blues, the punk group's latest album, is indeed unique. It's the first record from a major rock band that features a transgender woman as its frontperson, and the album's lyrical content deals explicitly with Grace's journey. In May 2012, Grace—who was born Tom Gabel—announced that she would be transitioning. After that, she says "the record kind of wrote itself." But, Grace explains, she has addressed the ➔

PHOTOS BY **TRAVIS SHINN**

Grace and Bowman

subject matter in earlier songs, though not as directly.

"There are a lot of older Against Me! songs on which I sang about the same things, just in a little more metaphorical way," she says. "People just didn't realize it. Against Me! has always been an outlet for me to talk about things that I wouldn't know how to deal with otherwise."

The difference is that, this time, Grace had to open up to her bandmates about what she was going through when she was writing the songs. Using candid, sometimes heartbreaking lyrics, she deals directly with transgender issues on tracks that include the title cut, "True Trans Soul Rebel" and "Drinking with the Jocks." The latter song, which is about trying to fit in, includes the sarcastic lyrics, "I'm drinking with the jocks/I'm laughing with the faggots."

"There are a lot of older Against Me! songs on which I sang about the same things, just in a little more metaphorical way."

"You bring a song like 'Drinking with the Jocks' to practice and you realize you're eventually going to have to say something about it," Grace says. "It's like, Hey, these lyrics may seem really offensive, but put them in the right context of where I'm coming from. Explaining that was something I had to build up to."

"It's a very, very brave thing to tackle," says James Bowman, Grace's co-guitarist. "It's definitely heavy subject matter."

Musically, *Transgender Dysphoria Blues* may be the group's most finely tuned album. Grace produced it herself, and Against Me! re-recorded several parts due to lineup changes in their rhythm section. Grace estimates that the band recorded and scrapped the record twice before it made the released version. On the finished release, she plays most of the bass lines. "She's got chops on bass," Bowman says. "When we were younger and went to high school together, she would always play along on bass to whatever record we were listening to, be it Rancid or Crass. She was shredding."

As in the past, Grace continues to play primarily a G&L ASAT and Bowman most often favors a Les Paul. "I'm always looking for a tone that accentuates the high end, while James' is the opposite," Grace says. "We've always strived to have two different tones that complement each other. Even when I bust out a Telecaster live, I tell him, 'No, you must play humbuckers.'"

Since recording the album, Against Me! have performed several *Transgender Dysphoria Blues* numbers live, and the feedback from fans has been overwhelmingly positive. "I feel like everyone that is coming to one of my shows is acknowledging what we're about," Grace says. "They're not being transphobic, not being homophobic and not being jerks. Hopefully, if someone is reading this article who doesn't know us, and they're thinking, This album is about *what?*, they will listen to it and realize that there are some pretty kick-ass songs on it. These are some pretty shredding, fucking riffs that they can get behind, regardless."

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Steel Panther, Back with a Bang

THE HUMOROUS HAIR-METALLERS SERVE UP SOME SERIOUS RIFFS ON *ALL YOU CAN EAT*.

By Richard Bienstock

"THERE'S NOT ONE acoustic song on this record," boasts guitarist Satchel about *All You Can Eat*, the third album from hair-metal satirists Steel Panther. "It's some bitchin' riffs, a bunch of drums, a lot of rockin' guitar solos… It's all rock and roll, dude!" In other words, it's prime Steel Panther, a band that has made a successful career out of—to paraphrase one of its aesthetic forebears, Spinal Tap—expertly straddling that fine line between stupid and clever. Or, as Satchel puts it, "We write songs that are fun and make people want to bang their heads and have a good time. I think the world needs that shit."

Which is not to say that Steel Panther don't write from the heart. In fact, Satchel is quick to point out that on *All You Can Eat*, the band—which includes singer Michael Starr, bassist Lexxi Foxx and drummer Stix Zadinia—makes a point to tackle topics that are true to life. Or, at least, their lives. "It's all honest stuff," Satchel says. "Like, we have a song on the new record called 'Gang Bang at the Old Folks Home.' That's a real experience. The weirdest shit happens to us."

Senior sexual escapades aside, Steel Panther are no joke from a musical standpoint. *All You Can Eat* is chock full of tightly constructed, hook-laden melodic hard rock songs, with Satchel spiking the proceedings with plenty of six-string pyrotechnics. "I always play bitchin' solos," he says, though he also adds that he no longer feels the need "to prove anything to anyone, because I'm so old. I'm like Eric Clapton or B.B. King.

"So for me, the main thing is the song," Satchel continues. "And songwriting is my favorite thing to do." He pauses. "Well, it's my favorite thing to do after getting pussy and getting drunk and getting high. But it's still near the top of the list. In the top five, definitely. Writing songs is a blast."

PHOTO BY JEREMEY DANGER

Billy Sheehan can do anything
Billy Sheehan has been playing the ideal notes in all the right places since the 1970s. Accounts of his legendary playing cover his 2-handed tapping, his 3-fingered picking, his chording, his speed, his shimmering harmonics, his sound, and more — all accomplished in a way that seems effortless. Billy is a master of fast and complex bass runs. He requires pickups with both power and finesse. Some players can do anything because where there's a will, there's a way. Billy Sheehan's got Will Power™.
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Mahoney (left) and Hexum

311 Get Amped Up

THE ALT-ROCKERS TRY SOME NEW GEAR—AND MUSICAL STYLES—ON THEIR FORTHCOMING ALBUM.

By Kory Grow

"**I AM ON** an amp quest," 311 vocalist-guitarist Nick Hexum reports while deep in the midst of recording the eclectic rock group's as-yet-untitled 11th album. "One thing I've liked to do this time is to have an amp shootout, where I'll record the direct signal from my guitar into Pro Tools and then use it to audition a bunch of amps on the exact same performance." In addition to using a hot-rodded Fender Deluxe for his clean sound (the amp just happened to be at the studio he rented), the frontman has run the signal from his Gibson ES-335 into a Mesa/Boogie, a Marshall and a Rivera. "I've always had my preferences, but I never had a side-by-side shootout like that," he says with a laugh. "It was kind of fun being a mad scientist."

Hexum has worked his alchemy on 15 tracks for the new album, which is set to come out on, appropriately, March 11—"311 Day." Over the past year, he and his band-mates have been working in their own studios—only bassist Aaron "P-Nut" Wills has recorded in the band-owned Hive studio in North Hollywood—recording what Hexum calls "a lot of cool riffs." He says one standout is a track named "Friday Afternoon," which "goes through this classical part and then gets into this headbanging part."

"It does sound like 311," lead guitarist Tim Mahoney says about the album, which is being helmed by Scotch Ralston, producer of their Gold-selling 1999 album, *Soundsystem*. "There's some reggae on there, on a track called 'Make It Rough,' and of course some hard rock." Mahoney relied mostly on a Bogner Uberschall for the heavier parts and a PRS Custom amp and a Fender Deluxe, accented with other amps, for the rest.

Like Hexum, Mahoney calls "Friday Afternoon" a turning point on the album and praises the song for its "Iron Maiden kind of dual guitar part." "I think Nick has been more into the shredding style of rock guitar," he says. "I don't know what inspired him. I grew up with Iron Maiden, but I don't know how much he listens to them. It's fun to play."

"Getting into new territory is the most important thing on this album," Hexum adds. "Our unspoken goal for it was a creative renaissance. I think we achieved that."

What's on My iPod? PLAYLIST

MICHAEL SWEET OF STRYPER

1
"Addicted to Pain"
Alter Bridge
"I'm a huge fan of vocalists who sing with not only technical ability but passion as well. Myles Kennedy is one of the best out there, and this song showcases his voice perfectly. Great band, great song!"

2
"The Enemy Inside"
Dream Theater
"One of the best bands of all time that can merge technicality with a commercial sense. They're a modern-day Rush with a little more weight."

3
"Super Collider"
Megadeth
"It's really great to hear something from Dave Mustaine and Megadeth that has a bit more of a melodic approach and a little more simplicity. In-your-face, straight-ahead hard rock/metal with the infamous Mustaine signature. Love it!"

4
"Redemption"
Queensrÿche
"When I first heard Todd La Torre sing, I was floored. Took me back to the days when singers were a cut above. This song takes Queensrÿche to a different level and made me a fan for life."

5
"Elevate"
The Winery Dogs
"Unbelievable musicianship and vocals, yet very catchy and loaded with hooks. Superb on every level, and a must-have."

Stryper's new album,* No More Hell to Pay, *is out now.

MICHAEL SWEET: GARY MILLER/FILMMAGIC/GETTY IMAGES

PHOTO BY JEREMY DANGER

New Illuminator™ pickups for John Petrucci
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John Petrucci is an amazing player who always pushes the limits, constantly refining and expanding his sound. John says he looks for versatility in his pickups so that he's able to span a multitude of different sounds within one guitar, going from massive overdrive, very tight, rhythmical and aggressive to "more expressive, dynamic and very liquid" when he plays solos. Designed for John's Music Man JP13 guitar, the new Illuminator™ Neck and Bridge Models are the next generation in John's signature pickups with DiMarzio. They're a bit bold — with more of the clarity and presence that John demands.
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Attila Talk *About That Life*

RAP-CORE AX MEN SHARE INSIGHTS ON THE GROUP'S NEW ALBUM.

By Jon Wiederhorn

BENEATH THEIR LUNGING hip-hop grooves, crushing breakdowns and hardcore vocals, the Atlanta quintet Attila have a striking duality that separates them from other rap-core bands. Main songwriter and lead guitarist Chris Linck mostly plays rapid riffs and technical solos reminiscent of Avenged Sevenfold and Killswitch Engage, while rhythm guitarist Nate Salameh holds down swinging Pantera-influenced grooves and bowel-rattling chugs redolent of Korn.

"The contrast between our two styles helps fill out the sound of the music," Linck says. "It's a totally conscious thing. When I'm writing, I picture both of the guitar parts and how they'll work together, so I have a complete picture of how the song will come out."

That dichotomy is evident on *About That Life*, Attila's fifth album since their 2005 formation. The record is rife with dense, bounding tunes that are tightly hewn and sonically satisfying. At the same time, the structures are raw and simplistic. Says Linck, "The average listener wants to hear something different but doesn't want to have to follow crazy time signatures or wild riffs that show how good we can play."

And Linck *can* play crazy-good. He started taking lessons when he was young and progressed quickly, learning scales, modes and speed-enhancing techniques, including sweep picking and legato. "We have some songs that are more driving and thrashy, and for those I'll play stuff with a chromatic, pentatonic minor–esque feel," he says. "But there are also dark and more diminished-sounding parts where I'll use more harmonic-minor scales and play faster leads."

Linck also knows how to set his band's gear to avoid sounding muddy live. "We keep the mids high and the gain really low so there's a very rock and roll vibe," he says. "It also brings out the brightness. We have to be more precise when we play, but it makes the guitars sound much more clear, even in a shitty club."

Salameh (left) and Linck

AXOLOGY

- **GUITARS** (Linck) Dean Custom Deceiver, Vendetta with Floyd Rose tremolo, Ernie Ball Music Man; (Salameh) Dean Vendetta with Floyd Rose tremolo
- **AMPS** (both) Peavey 6505
- **EFFECTS** (both) None
- **STRINGS** (both) Ernie Ball

PHOTO BY **TIM LUKE**

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PHOTO BY JIMMY HUBBARD

TOSIN ABASI

The Animals As Leaders guitarist has quickly risen to the top of the new school of virtuoso players...and he used to shovel dog poop for a living. But what *Guitar World* readers really want to know is...

Interview by Brad Angle

Q: WHERE DOES YOUR IMPECCABLE FASHION SENSE COME FROM? SOME OF YOUR OUTFITS ARE OUT OF THIS WORLD. *—WILLIAM BEST*

[*laughs*] Well, I go on fashion blogs like the Sartorialist or Face-Hunter, and look at a lot of street fashion. My brother is actually a fashion designer and he's influenced me. I had a girlfriend for close to 10 years, and she was a huge influence on me too. I don't really separate things. I love music and I love aesthetic art as well. I feel like there's a thread between visual art and music. Sometimes a designer can give me a similar feeling and impact me as strongly as hearing a really cool song or a really great guitar player.

Q: I am currently a freshman enrolled in a Jazz Studies Associates Degree program at Berklee College of Music. But I am debating switching to Atlanta Institute of Music because of the significant costs of Berklee. As a graduate of AIM, I was wondering if you could explain what you feel are the advantages of that program. *—John Karkosiak*

It's hard for me to speak in contrast, because I didn't go to Berklee. But I chose AIM partially because I didn't want to take any other core subjects, like history, math or any of that. I just wanted to focus on music. AIM is good for that because it's a condensed curriculum focused on music, and you can complete the curriculum in one year. And I didn't want to spend four years without touring or gigging. So if you want to get a really condensed concentrated musical education without being out of the scene for a few years, and save money, I think AIM is perfect.

Q: Was there ever a defining moment in your life where you felt like you had "arrived" as a musician? *—David White-Goode*

Man, I'd say meeting Steve Vai and having him express liking my music. That was pretty...[*pauses*]...I mean I used to play his signature guitar! This is a guy that basically spearheaded the genre that I'm participating in. Just as a person, he's got this guru vibe. The *Guitar World* cover that I was on with Steve [*September 2012*] was a big deal, too. And getting a signature Ibanez guitar is ridiculous. Those three instances have been, like, Oh, this is a real thing!

Q: I've been a six-string player since I learned guitar five years ago, but now I'm interested in expanding my sound. What advice would you give on how to transition to seven- and eight-string guitars? *—Toby Schlitz*

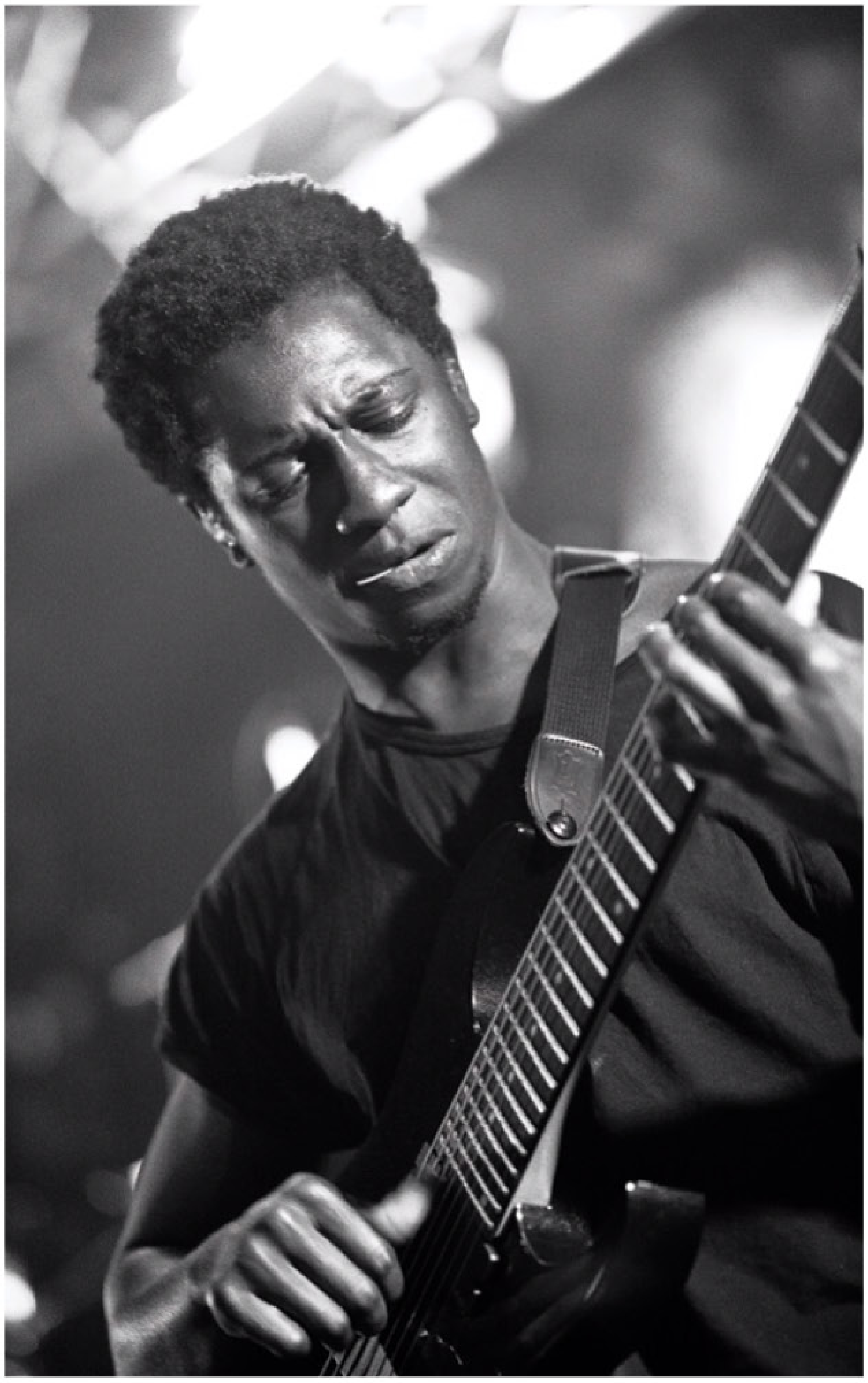
I recommend getting a seven-string first and working on things like octave identification and recognizing patterns on the fretboard. This will help you better integrate the extra string. Another cool thing is to practice six-string material while avoiding the seventh string; then, once you're comfortable, start writing material that incorporates the seventh string. This way, you'll get used to knowing that extra string is there, and when you start writing your own material, it'll be coming from an intuitive place. You should also learn seven-string music by other musicians and take chord voicings for six-strings and translate and revoice them on the seven-string.

Q: When you were younger, were you better at hand-eye coordination than other kids, like with video games, sports and so on? Just curious because there always seems to be something that separates a prodigy from the average player. *—Jon Dallaire*

I don't know that I was better at sports than other kids. I mean, I was decent at some sports, like baseball, soccer, football and hockey, but I just played them for fun. I was actually more into visual art. I would illustrate a lot and do comic books and stuff like that. That was my first creative outlet before guitar, and I guess that's hand-eye coordination.

Q: In an interview a short while ago, you mentioned that you practiced yoga. How strongly has that practice affected you as a guitar player? *—Broken_Hyren*

I think yoga is amazing. I also practice transcendental meditation. Both those things help to center you. So when you're thinking



about creativity, it comes from a source—an inner source. When you're meditating, you're bringing your consciousness to that centered source of creativity and intelligence. I think it's reinforced my creativity. And even physically, it's helped my response time and reflexes. Being centered and aligned allows you to execute anything physical more proficiently. I still do both yoga and mediation, and I think they're super beneficial whether you play guitar or not.

Q: You often talk about how transcendental mediation can jump-start creativity. I'm wondering do you explore any other methods, like smoking herb? ***—Hong Bit***

[*laughs*] I have experimented with various substances. Smoking a little weed can definitely get the creative juices flowing. But I don't know if I'd tell other people to go out and do that. Everyone has their own method, but I think meditation is something that will benefit you holistically. It doesn't take away from your body; it actually reinforces you. In my opinion, it's the best way to tap into creativity.

Q: You've been on the cover of *Guitar World* twice, and you're always being hailed as one of the greatest new guitarists out there. Does that kind of attention cause you to feel extra pressure? Does it bother you, or maybe motivate you? ***—Frank Harris***

It's starting to get a little bit weird, actually. And I'm sure there will be the inevitable negative backlash that comes along. Yeah, it means that if I pick up a guitar in front of someone who knows me, I'd better sound like one of the best guitar players on the planet. [*laughs*] It's kinda stressful, man! I really appreciate the positive reinforcement, but I think there are so many other super-talented, under-recognized guitar players out there. So for me to be so prevalently appreciated, I think I can start to feel guilty and kinda pressured. But I guess it's a good problem to have.

Q: What did you do for a living before Animals As Leaders? And do you still have to work a day job when you're off tour? ***—Buddy "Victory Boy" Yarnall***

Dude, when I was going to the Atlanta Institute of Music, I worked at a dog kennel. It was a boarding facility, and I was cleaning up shit and piss in a concrete room with 40 dogs barking at me at the top of their lungs. [*laughs*] I also worked at a fish cannery in Alaska, where I processed salmon for, like, 16 hours a day. That's actually how I saved up to buy my Steve Vai guitar. I've worked in coffee shops. I've done a lot of odd jobs. But now I just play guitar for a living. Between the clinics, tours and lessons, I make enough money to get by.

> **"I still do both yoga and meditation, and I think they're super beneficial."**

Q: I'd love to get some tips on how you structure your practice routine. Do you separate your practice into sections, such as technique, composition, etc.? ***—Max Liebenberg***

I think it's a good idea to section your practice sessions. I've been playing for 18 years, so my routines have changed. But I used to always warm up to a metronome while doing alternate-picking exercises, then maybe legato exercise and string-skipping exercises. Then I'd spend 20 to 30 minutes reading music. Then I would usually pop in an instructional video and work on something that was cool from the video. But I'd say metronome-based practice is about as structured as I get these days.

Q: WOULD YOU EVER CONSIDER PUTTING VOCALS IN ANIMALS AS LEADERS? NOT SAYING YOU NEED TO. I THINK YOUR SOUND IS AWESOME. JUST WONDERING. CAN YOU SING AT ALL?
—RUSSELL DAVIS

I do *not* sing. [*laughs*] And vocals? I don't think so. We like that it's an instrumental band. But maybe future projects would involve me working with a vocalist.

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OF FALLING IN REVERSE

■ What inspired you to pick up a guitar?
My dad and older brother both play guitar, so I grew up around music and was always fascinated by guitars. Joe Satriani's *Surfing with the Alien* album was in my dad's CD collection, so I would always take that and *Appetite for Destruction* by Guns N' Roses. I just loved the sound of rock music and guitars as a kid, and that love has stuck with me through life.

■ What was your first guitar?
It was a 12-fret nylon string acoustic that my brother and sister learned on. A few years later, when I was 10 or 11, I got my first electric. It was a dark-green Tanglewood Strat copy with a pearl scratch plate. I remember the moment I got it like it was yesterday

■ What was the first song you learned to play?
My dad taught me "Smoke on the Water" by Deep Purple. When I started out I wouldn't play chords; I only played the root notes with one finger. I did that for the first few years, playing the root notes to Green Day and Nirvana songs. Stuff like that.

■ What do you recall about your first time playing live?
I must have been about 10 years old, playing at school. I remember my best-friend's mum tuning my guitar for me, because I couldn't tune it right. So not much has changed since.

■ Have you ever had an embarrassing moment onstage or a nightmare gig?
I'm constantly having embarrassing moments. Falling in Reverse played a big radio show a few weeks ago, and I felt like I was gonna pass out from the heat. It was on the intro solo to "Born to Lead" and I had a head rush, like I stood up too fast, and I messed up real bad. I've also hit myself in the face with my guitar attempting to swing it over my head. I get embarrassed all the time, though, mostly by some of the outfits I wore on Warped Tour last year. Why the hell did people let me onstage like that?

■ What is your proudest moment as a player on your new solo album, *Star X Speed Story*?
On the solo album, it would probably be on the ballad "If You Were Mine." The album was really rushed—recorded, mixed and mastered within two weeks—so there was a lot of rushed improvisation on the solos. But I'm proud of how that song came out, as well as "Keep Holding On" from *Fashionably Late*, the new Falling in Reverse album. I like the slow solos.

■ Shred instrumentals often have interesting backstories. Can you tell me the one behind "Maybe I Am a Wolf"?
"Maybe I Am a Wolf" is pretty much my own "Eruption." I wanted to do a long solo intro to start the CD, but I wanted it to sound futuristic. That's why there's the trance at the beginning and the stuttering breakdown before the solo. If you listen to the album, you'll notice that the opening melody from "Maybe I Am a Wolf" is the same as "I Can Never Go Home (Reprise)," the last song on the album. I wanted to open and close the album on a theme.

■ What is your favorite guitar or piece of gear?
My fave guitars are my two signature Deans I have right now. I have a black one and a purple one, and I love them. Maybe a little too much.

■ Do you have any advice for younger players?
Be yourself! Don't believe that you can't do something. Don't believe that you can't play something. Don't listen to negative comments. If you're expressing yourself and doing what you love, then opinions are invalid. Express yourself unconditionally.

—RANDY HARWARD

Jacky Vincent's debut shred-guitar album, Star X Speed Story, *is available now via Shrapnel Records.*

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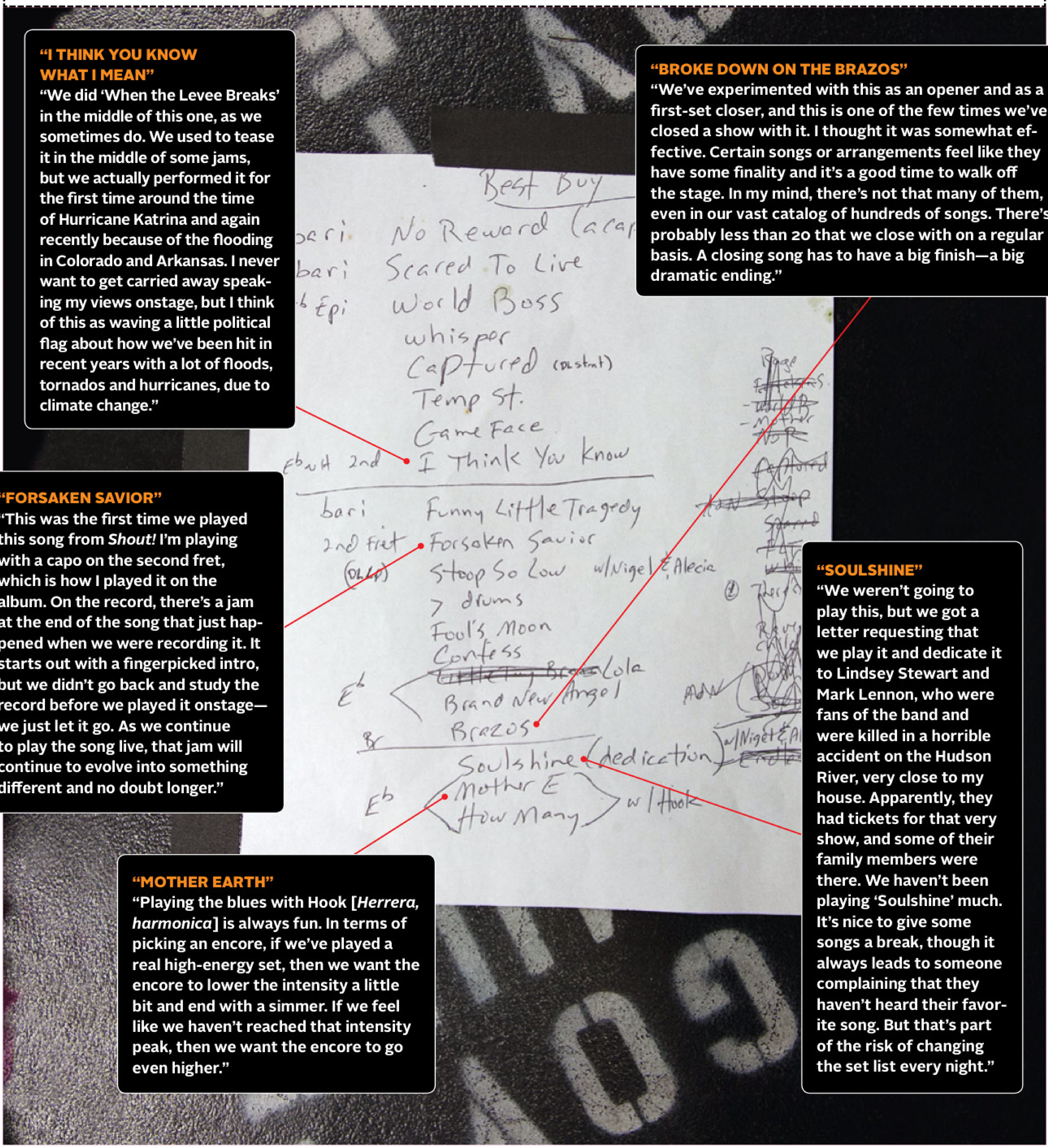
Interview by ALAN PAUL



"I THINK YOU KNOW WHAT I MEAN"
"We did 'When the Levee Breaks' in the middle of this one, as we sometimes do. We used to tease it in the middle of some jams, but we actually performed it for the first time around the time of Hurricane Katrina and again recently because of the flooding in Colorado and Arkansas. I never want to get carried away speaking my views onstage, but I think of this as waving a little political flag about how we've been hit in recent years with a lot of floods, tornados and hurricanes, due to climate change."

"FORSAKEN SAVIOR"
"This was the first time we played this song from *Shout!* I'm playing with a capo on the second fret, which is how I played it on the album. On the record, there's a jam at the end of the song that just happened when we were recording it. It starts out with a fingerpicked intro, but we didn't go back and study the record before we played it onstage—we just let it go. As we continue to play the song live, that jam will continue to evolve into something different and no doubt longer."

"MOTHER EARTH"
"Playing the blues with Hook [*Herrera, harmonica*] is always fun. In terms of picking an encore, if we've played a real high-energy set, then we want the encore to lower the intensity a little bit and end with a simmer. If we feel like we haven't reached that intensity peak, then we want the encore to go even higher."

"BROKE DOWN ON THE BRAZOS"
"We've experimented with this as an opener and as a first-set closer, and this is one of the few times we've closed a show with it. I thought it was somewhat effective. Certain songs or arrangements feel like they have some finality and it's a good time to walk off the stage. In my mind, there's not that many of them, even in our vast catalog of hundreds of songs. There's probably less than 20 that we close with on a regular basis. A closing song has to have a big finish—a big dramatic ending."

"SOULSHINE"
"We weren't going to play this, but we got a letter requesting that we play it and dedicate it to Lindsey Stewart and Mark Lennon, who were fans of the band and were killed in a horrible accident on the Hudson River, very close to my house. Apparently, they had tickets for that very show, and some of their family members were there. We haven't been playing 'Soulshine' much. It's nice to give some songs a break, though it always leads to someone complaining that they haven't heard their favorite song. But that's part of the risk of changing the set list every night."

PHOTOS BY BRENDAN TOBIN

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COURTESY CALL

They've made it to the top, but **A DAY TO REMEMBER** keep in touch with their devoted fan base on the road and on their latest record, *Common Courtesy*.

BY
ALAN DI PERNA

PHOTOGRAPHY
JUSTIN BORUCKI

IN THE 10 YEARS that they've been together, A Day to Remember have worked their way up from low-rent DIY van tours to major arena outings. Their 2013 House Party Tour required three buses and five semis to haul the five-member-band and its crew, gear and elaborate stage sets from venue to venue. For each show, the group's small army of roadies erected a full-size house on the stage every night. Not even Alice Cooper did that.

"It was really cool," says lead guitarist Kevin Skaff. "At the beginning of the night, the garage door on the house would open up and we'd come out of the garage for our intro—because we gotta pay homage to the garage band that we were when we started out. And the house was built so that you could walk upstairs and go play on the roof. It was a lot of fun to play guitar from that high up. And it was cool having a big production like that, with pyro and shit. We've come a long way."

But on a recent winter night, the members of A Day to Remember found themselves crammed into a van rolling down a North Carolina back road en route to a small club gig. It was quite a step down from the giddy heights of big-bang arena touring, but as Skaff says, you gotta honor your roots. A Day to Remember were doing the one-off gig as a favor to a local radio station that had given heavy airplay to their music. And they loved every minute of it.

"We were gonna fly in," says rhythm guitarist Neil Westfall. "But the airport was closed due to fog, and our flight got canceled. So we rented a van at 11 o'clock at night, jumped in, drove five hours and got there. It felt like we were back where we started, playing 500-capacity rooms. It was awesome!"

"It felt good to do that again," Skaff adds. "Neil drove, and I just sat shotgun. We blasted music, and everyone else was passed out in the back. It was just like back in the day."

"I started doing regional touring when I was 15," Westfall reflects, "and it was just the most exciting thing to be out on the road with your friends. I mean there were no parents around! You could do whatever you wanted. It was crazy. We slept on a lot of people's floors. Met a lot of cool people. Learned a lot about the world in general. That's where I learned to be me."

A Day to Remember are hardly the first band to meld pop-punk melodicism with thrashy metalcore turmoil. But their unique "Children of the Warped Tour" blend of these styles has earned them a devoted following, enabling them to sell more than a million copies of the five

Kevin Skaff

albums they've recorded to date. Their latest, *Common Courtesy,* debuted at Number 11 on *Billboard*'s Top 200 Albums chart.

The lockstep juggernaut assault of Skaff and Westfall's heavily down-tuned guitars plays no small role in *Common Courtesy*'s appeal. Westfall is the kind of rhythm guitarist who can turn on a dime from chuggy metal aggression to punk rock frenzy. And Skaff can squeal, chime and twang in all the right ways and places. He commands a wider tonal palette than guitarists in either metalcore or pop punk. He even throws down some very credible vintage clean tones on more acoustic guitar–driven tracks, like "I'm Already Gone," "I Surrender" and "End of Me."

"I grew up listening to southern rock and blues, like the Allman Brothers, Stevie Ray Vaughan, Jimi Hendrix and all that good stuff," Skaff says. "And then Neil is very modern. He loves his Blink-182 and Bury Your Dead." With the muscular support of Joshua Woodard on bass and Alex Shelnutt on drums, the guitar work is all in the service of singer Jeremy McKinnon's inspired yowling. An able switch

"THE ONLY REAL GOAL WE HAD WAS, 'HOW THE HELL ARE WE GOING TO GET THIS RECORD OUT?' BECAUSE WE WERE TIED UP IN LITIGATION."
— KEVIN SKAFF

hitter in his own right, he handles the band's extreme metal Cookie Monster vocal growls and the more tuneful sing-along, anthemic punk melodies.

But there were moments when A Day to Remember weren't sure if *Common Courtesy* would ever see the light of day. Shortly after the release of their previous album, *What Separates Me from You*, the band became embroiled in a contractual lawsuit with Victory Records, its label at the time. A Day to Remember would eventually win the case, free themselves from their former label and strike an advantageous distribution deal with SKH Music for the release of *Common Courtesy*.

But for a while, the going was tough. "The only real goal we had was, 'How the hell are we going to get this record out?' " Skaff says. "Because we were tied up in litigation."

Now sure when, or if, *Common Courtesy* would come out, the band released a teaser single, the hyper-thrashy "Violence (Enough Is Enough)" as a stopgap measure. "With every album, we've always released a heavy song first," Skaff explains. "But this time, because of the lawsuit and all, we just wanted to get *anything* out there—give people some new music to listen to. And, to be honest, 'Violence' was the only track that was done at the time, and it's definitely a heavy track. But that song wasn't even mixed when we let people hear it on the internet. It was pre-mixing."

One positive aspect of the delayed album release is that it gave the band plenty of time to work on *Common Courtesy*. "I've never been completely happy with the guitar sounds on our previous records," Westfall says. "It's always been kinda rushed and not exactly what I would hope for. But this time we got to go in and get really great tones not only for the guitars but for all aspects of our band. We were paying for everything ourselves anyway. So we just built a studio in Jeremy's house, and we were able to do everything exactly as we thought it should be done. If something wasn't right, we'd go back and change it. If we didn't like the way something was played, we'd go back and play it different, harder or whatever. The first part is the tone. Once we got that set, we'd go back and re-amp several tones, trying different heads and cabs. We tried different guitars and different pickups for different songs. We literally had time to do whatever we wanted. I'm pretty stoked on how it turned out."

Neil Westfall

One of the main guitars used, especially for rhythm parts, was a Fender Jim Root Stratocaster loaded with an EMG-81 bridge pickup. "We were going to use my Les Paul Supreme," Westfall says, "but it didn't really cut. It didn't have EMGs in it. The way our engineer records, he feels he can get the best sound with EMGs."

The pickups have long been a key ingredient in A Day to Remember's sound. "It's just a constant sound I can depend on, no matter what guitar I'm playing, what wood it's made from or any of that. I use one basic tone, and to get other tones I will cut my volume. I have EMG-81s in the bridge position, and I unwire all the other stuff in my guitars: the neck pickups, the pickup switch and other knobs. I think it gives a more direct signal. It just seems hotter when I do that."

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Another stalwart ingredient in Westfall's tone is a hand-wired Ibanez Tube Screamer. It lends some knife-edge definition to his super-chunk rhythms. "I'll put the Tube Screamer on top of an already distorted amp sound," he says. "Keep the amp distortion midway up, like five or six. And then you add just a little distortion from the overdrive pedal. But it's a different kind of distortion."

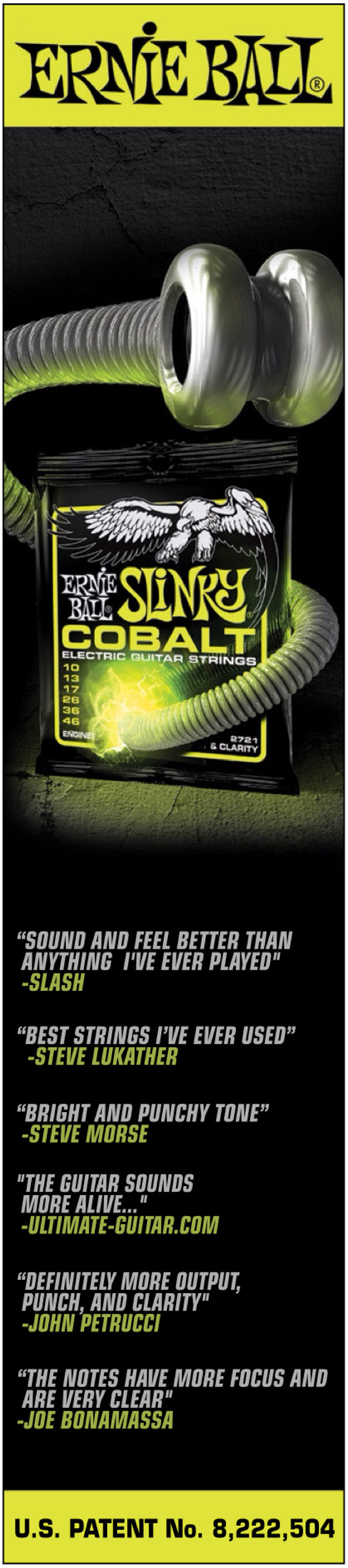
The main amps that both Westfall and Skaff used to record *Common Courtesy* were a Bogner Ecstasy 20th Anniversary and an Engl Powerball (both running through a Mesa 4x12 cab loaded with Celestion G30s) as well as a Bludotone. "That amp is incredible," Westfall says of the Bludotone. "It's really nice for the pop-punk songs."

As for Skaff, he also relied heavily on a Fender Jim Root Stratocaster for leads, but he additionally wielded a Gibson Les Paul Supreme and, for more vintage clean tones, a Fender Custom Shop '69 Strat. For *Common Courtesy* ballads such as "End of Me" and "I Surrender," Skaff played a Martin D-42 acoustic. *Common Courtesy* is only Skaff's second album with A Day to Remember. He replaced the band's original lead guitarist Tom Denney in 2009. "It took a little maneuvering for me to fit in on the last record, *What Separates Me from You,*" Skaff notes. "Just feeling things out. It was a lot easier on this new record. It felt way more natural and everything was way smoother this time."

But Denney continues to play a role in the studio, and on *Common Courtesy* he served as auxiliary guitarist and co-producer, along with McKinnon, producer Andrew Wade (Motionless in White) and Newfound Glory guitarist Chad Gilbert. A Day to Remember tend to favor producers who are good guitarists in their own right. It was Wade, for instance, who handled acoustic guitar on the ballad "Already Gone," while Denney had a hand in creating the harmony guitar lead in the bridge to "Dead & Buried."

Low alternate tunings and heavy-gauge strings are another key to A Day to Remember's eminently chuggy guitar sound. One of their main strategies is to take standard tuning down a half step, whole step or more, and then drop the lowest string an additional whole step. It's all about taking traditional dropped D tuning—low to high, D A D G B E—even lower. The main tunings employed by A Day to Remember are dropped C (C G C F A D), dropped B (B F♯ B E G♯ C♯) and dropped A♯ (A♯ F A♯ D♯ G C). {*continued on page 160*}

Released during the year of A Day to Remember's 10th anniversary, *Common Courtesy* has something of a retrospective



WICKED GOOD

Twenty-five years on, **OZZY OSBOURNE** and **ZAKK WYLDE** recall the audition, rehearsals and recording sessions that resulted in their auspicious debut outing, 1988's *No Rest for the Wicked.*

BY RICHARD BIENSTOCK

TONY MOTTRAM/PHOTOSHOT/RETNA

NEIL ZLOZOWER/ATLASICONS.COM

AMONG OZZY OSBOURNE'S many solo albums, 1988's *No Rest for the Wicked* is neither trailblazing like the Randy Rhoads–assisted *Blizzard of Ozz* and *Diary of a Madman* nor a high-water mark like the four-times-Platinum-selling *No More Tears*. It hasn't even stood the test of time all that well: although *No Rest for the Wicked* moved more than a million copies in its first six months of release and was Osbourne's second-highest charting solo effort up to that point, its songs—including hit singles like "Crazy Babies" and "Miracle Man"—are rarely, if ever, played live by the man today (though in recent years he has resurrected the power ballad "Fire in the Sky" at select shows).

But *No Rest for the Wicked* will forever stand as an essential entry in the Ozzy Osbourne catalog for one very significant reason: it presented to the metal world the debut of a young guitar phenom by the name of Zakk Wylde. Just 21 years old at the time of the album's release, Wylde would go on to serve as Osbourne's right-hand man for many years to come and grow into one of the most dynamic, influential and respected guitar players in modern hard rock and metal.

"He's a fucking absolutely amazing guitar player," Osbourne says of Wylde today, speaking from his home in Los Angeles. "And from the word *go*, he was great. He don't fuck around. He hits it right in the fucking gut."

And yet, back in 1987, Wylde—or, make that, Jeffrey Wielandt—was merely one among thousands of big-haired, big-riffing metal guitarists honing their craft in small-town bars and clubs across the U.S. At the time, the New Jersey native spent his days pumping gas at a service station and giving guitar lessons, and his nights playing in a local act named Zyris that had built up a strong area following. Wylde was also, as he has attested often over the years, a huge Ozzy and Black Sabbath fan.

"I loved Sabbath, loved Randy, and I thought Jake [*E. Lee*] was great, too," the guitarist, now 46, recalls. "And I remember around that time [*in 1987*] hearing Ozz on *The Howard Stern Show*. Jake was gone and he was looking for a new guy. And Barb [*Wylde's then-girlfriend, and now wife, Barbaranne*] said to me, 'If you could just get a tape to him…' And it was like, 'Yeah, sure. How am I gonna do *that*?' "

The answer to that question came just a few weeks later, after a Zyris performance at Close Encounters, a club in Sayreville, New Jersey. "It was a Saturday night gig, in front of, I don't know, maybe 108 people," Wylde says with a laugh. "Nothing too spectacular. And afterward, I'm loading up my gear and this guy named Dave Feld comes up to me and says, 'Have you ever thought about auditioning for Ozzy?' And I'm like, 'Sure, whatever dude. You know the guys from Zeppelin, too?' But he told me if I put together a demo tape and took some pictures he could get it to a friend of his, [*photographer*] Mark Weiss, who had just finished doing a shoot with Ozzy."

Though Feld would later work for Atlantic Records—according to Wylde, he was responsible for pairing another New Jersey band, Skid Row, with singer Sebastian Bach—at the time he was merely a local acquaintance of the guitarist's. "Dave said, 'I can't promise you anything, but it's a shot,' " Wylde continues. "So I figured, Why the hell not?"

For his audition tape, which over the years has cropped up in various configurations online, Wylde compiled a few original riffs and solos, as well as some acoustic classical performances and his interpretations of Rhoads' leads from the *Blizzard of Ozz* classic "Mr. Crowley" and *Diary of a Madman*'s "Flying High Again." Even at this young age, Wylde's playing, despite some era-appropriate pop-metal and neoclassical moments in the original material, sounds remarkably similar to his style today, full of incredibly speedy and precise alternate-picked passages and wide, vocal-like note vibrato.

The quality of the recording, however, did not match that of the playing. "I think I had two boomboxes going," Wylde recalls. "I recorded myself doing the rhythms on one, then played that back and soloed along with it and recorded that on the other one. It was early multitracking." But Feld did in fact make good on getting the tape, via Mark Weiss, to Ozzy's camp. In time, Wylde received a call at his parents' house from Osbourne's wife and manager, Sharon, asking him to come out to L.A. "The running joke was that it was one of my jackoff friends putting his mom on the phone to fuck with me," Wylde says. "But then they sent me a plane ticket."

Wylde was one of several hopefuls, out of a pool of what has been reported to have been

more than 400, to receive an invite to audition. He recalls arriving at an old rehearsal space off of Lankershim Boulevard in Los Angeles. “I walk into the room, and here I am, first time ever in L.A., and I’m meeting Ozzy Osbourne. And Ozz comes in and—I’ll never forget it—he goes, ‘Have I met you before?’ ”

Osbourne, of course, had not, though he had in fact *seen* Wylde. “You can only imagine how many fucking tapes and photos we got when I was looking for a guitar player,” Osbourne says. “And the only one I remember even picking up, oddly enough, was Zakk’s. And he had this picture on it, and I said, ‘Oh, a Randy Rhoads clone! And I tossed it aside. You see him now and he looks like a member of the fucking Taliban! But then he was very clean cut, with big, blonde hair. A boy.”

A boy, perhaps, but certainly not one of Rhoads’ diminutive stature. Says Wylde, “I remember one time early on Ozz just looking at me, and I’m a good six feet tall, and he just goes, ‘Well, fuck that. There’s no way I’m gonna try to pick you up like Randy!’ ”

He continues. “But people always ask me, ‘What did Ozzy say to you before you actually played? What was *that* like? And this is the truth. He said, ‘Zakk, all I want you to do is play from your fucking heart.’ Then, afterward: ‘Change your trousers. ’Cause you stink. Also, make me a ham sandwich. And go light on the mustard!’ ”

According to Wylde, his audition also included drummer Randy Castillo and bassist Phil Soussan, both of whom had performed, along with Jake E. Lee, on 1986’s *The Ultimate Sin*. Among the songs he played were “Suicide Solution,” “Bark at the Moon” and “Crazy Train.” “The mandatory tunes,” he says. In the end it came down to Wylde and one other candidate, a guitarist named Jimi Bell who had worked previously with Joan Jett (Bell would go on to play with Geezer Butler’s solo band and, more recently, design the Shredneck guitar practice tool).

“HERE I AM, FIRST TIME EVER IN L.A., AND I’M MEETING OZZY OSBOURNE. AND OZZ COMES IN, AND HE GOES, ‘HAVE I MET YOU BEFORE?’ ”

—ZAKK WYLDE

And though Wylde says he didn’t have much contact with the other players vying for the spot, he also knew it was his to lose. “I remember when I was out there auditioning, they put everyone up at the Hyatt on Sunset. And some of the guys there were talking about how well the gig pays, this and that. They weren’t really Ozzy or Sabbath fans. They could give a shit. The analogy I always use is they just wanted to play for the Yankees, you know? Because that’s where the money was. Whereas I had every picture of every Yankee up on my wall, and knew everybody’s batting average. To me, the pinstripes were a sacred fucking thing. So I thought, Fuck these clowns. I’m gonna get this fucking gig.”

Wylde did get the gig and soon enough was shipped off to England with the rest of the

band to begin writing the songs that would become *No Rest for the Wicked*. The group holed up at what Wylde recalls as an "old horse stable near Brighton that had been converted into living quarters and a rehearsal space." The best thing about it? "The pub was walking distance, just down the road," he says. "Ten in the morning, Ozz would be there having cocktails, and then, after jamming all day, we'd all close it out at night."

From England, the band relocated to Albuquerque, New Mexico, where writing sessions continued. By this time, bassist Soussan had exited the group, and longtime Osbourne associate Bob Daisley, who performed on *Blizzard of Ozz*, *Diary of a Madman* and *Bark at the Moon*, returned to the fold. On record, the new music that they were composing—evidenced on stomping, groove-heavy songs like "Crazy Babies" and "Breaking All the Rules," and the rampaging "Miracle Man" (which also featured the first riff Wylde wrote as a member of the band)—proved to be thicker and heavier than anything Ozzy had done in recent years. This change was partly a result of Wylde's aggressive playing style and ballsy, Les Paul–led attack. But it also had something to do with what Ozzy saw as deficiencies in the sound of his previous album. "The reason why *No Rest for the Wicked* became a heavier album for me is because when we did *The Ultimate Sin* with [*producer*] Ron Nevison, I got the impression he didn't really put anything into it," Osbourne says. "Every track to me sounded very similar. And it was not my favorite kind of sound."

And yet, the initial *No Rest* sessions, which took place with legendary Queen producer Roy Thomas Baker at Enterprise Studios in Burbank, California, offered up similarly underwhelming results. "I had a lot of problems with Roy, too," Osbourne says. "Somebody else had to repair the album, because he had done a bad fucking job."

Says Wylde, "When we first went into the studio, I remember being so excited, like, 'Wow, we're working with Roy Thomas Baker! He worked with Brian May!' I was thinking that this was where all the magic was gonna happen. But pretty early on, I knew that wasn't going to be the case. There was one time I was listening back to some guitar tracks, and I said to Roy, 'Dude, we need more meat on my guitar tone.' And I remember he turns to me and goes, 'Well, Zakk, hit the "meat" knob.' That was it! So, needless to say, it didn't pan out with Roy."

From there, things only went from bad to worse. "At the end, we got the tapes back, and it didn't sound like a record," Wylde continues. "It didn't sound like the real deal. And I remember saying to Mom [*Wylde's nickname for Sharon Osbourne*], 'It just doesn't sound good. Do you think Roy would let me redo the guitars?' And she said, 'Ask him.' And I go in there and I'm shitting my pants because I'm all of 20, 21 years old. But I say, 'Um, Roy could I ask you ask a question? Do you think we could redo my guitars?' And he says, 'Yeah. On what

TIME & LIFE PICTURES/GETTY IMAGES (OZZY); EONE MUSIC (ZAKK)

BLACK LABEL SOCIETY BREWING UP NEW RECORD

Zakk Wylde talks about the new disc and a rumored Pantera reunion. By Richard Bienstock

"We've got 17 new-flavored Black Label Krispy Kremes of Doom coming your way!" says Zakk Wylde from his home in Los Angeles, where he and his band are currently more than halfway through recording the new Black Label Society album. Wylde has been a busy man over the past few years. He's released the 2011 BLS covers-heavy record, *The Song Remains Not the Same*, as well as this year's live and acoustic *Unblackened* CD/DVD. He's also embarked on multiple tours, including the recent Gigantour, and collaborated on the just-released Gibson Moderne of Doom guitar and an upcoming new version of his signature Marshall amp.

However, it has been more than three years since Black Label Society issued *Order of the Black*, their most recent disc of all original full-band material. According to Wylde, he plans to change that very soon.

"We're just blasting away here every day," he says of the band's progress at his home studio, which he has nicknamed the Vatican. And while it's too early to report an album name or any song titles ("Right now they're all just working titles, so there's 'Robert Plant's Big Ball Sack'..."), Wylde does say that, sound-wise, "we're coming back with some heavy, riff-oriented material. When you listen to Zeppelin and Sabbath, whether it's 'The Ocean' or 'Whole Lotta Love' or 'Into the Void,' it's nothing but riffs. And you can play them on two strings. That's the classic stuff."

Wylde hopes to have the new album out in the spring. After that, the band will likely head back out for another round of touring. As for where the road might take him this time, rumors have also begun circulating online—and not for the first time—of a possible Pantera reunion tour in 2014, with Zakk filling in for his late friend, Dimebag Darrell. But according to Wylde, as of now there is nothing in the works.

"Not that I know of, at least," he says. "But Vinnie, Phil and Rex are the ones who have to sort that out. If it happens and the guys call me, I'll definitely be there for them. It'd be a celebration of Dime's life and of all the great things Pantera achieved. So of course I'd do it."

song?' And I go, 'All of them.' And there was a pause. Roy was tapping a pencil on the console. And all of a sudden he throws it up and it sticks into the ceiling. He gets up, grabs his briefcase and just storms the fuck off. And the engineer is sitting there shaking his head, and he goes, 'You shouldn't have said that…'"

Needless to say, Osbourne eventually severed ties with Baker. The band then hooked up with producer Keith Olsen, best known for his work with Fleetwood Mac, and reconvened at his studio, Goodnight L.A. Says Zakk, "When Keith came in, he saved the fucking day."

Olsen also saved Wylde's guitar tone. At Enterprise Studios, Wylde, who had tracked his parts using Lee Jackson Metaltronix amps, had been frustrated with his overall sound. At Goodnight L.A., he recalls, "I was talking to Keith about what I wanted from my tone, and I played him TNT's '10,000 Lovers (In One).' I was like, 'Listen to Ronni Le Tekro's fucking guitar!' I had the Grail [*Wylde's 1981 original bull's-eye Les Paul, with EMG 81 and 85 pickups*], and Keith said to me, 'All right, Zakk, plug into *this*.' And it was a [*Marshall*] JCM 800 combo amp—the same one John Sykes used on the *Whitesnake* record [*which Olsen co-produced*]. We ran a line out to a Marshall 4x12 cab, I threw in my Boss SD-1 [*Super OverDrive*] and double-tracked everything. It sounded huge, and that was it."

For Wylde, distinguishing himself from the heavy metal pack on what would be his recorded debut meant not only nailing the perfect tone but also finding his own voice when it came to the actual playing. He achieved this on his solos through a process of elimination. "Guys like Yngwie were really big at that time, but I wanted to make sure I sounded like me," Wylde says. "So I had my grocery list of shit I wasn't going to do: Sweep picking—cross that off. Harmonic minor scales—cross those off. Diminished scales—off. Tapping—off. And then I said, 'What's left?' And basically it was pentatonic scales. So I started there, and then I heard some of the country stuff, like chicken pickin', and I thought, That's bad ass. So I incorporated some of that shit into my playing, which you can hear on songs like 'Crazy Babies' and 'Devil's Daughter.'"

"I WAS CLEAN SHAVEN, 20 YEARS OLD… I WAS THE CLOSEST THING THOSE GUYS WERE GONNA SEE TO FARRAH FAWCETT."
—ZAKK WYLDE

Adds Osbourne, "Zakk on that album did some fucking great solos. And what I admired about him was that he had worked the solos out. He didn't just fill the gaps with a little fingertapping and fucking bullshit. I remember when he did the 'Devil's Daughter' solo, I just thought it was awesome.

"But you know, I have a knack for finding great guitarists. Jake E. Lee, he was and still is a great guitar player. But it was just one of those things that happened. And Zakk would ask me questions about the previous guys, about Randy, about Jake, about Tony [*Iommi*]. He wanted to learn. And he only got better. People used to say to me, 'Why don't you go for the best soccer player?' And I'd say, 'No. I have more fun watching a guy who wants to be the best soccer player develop into him.' Zakk was that guy."

No Rest for the Wicked was officially released as Osbourne's fifth solo album on September 28, 1988, and a little less than two months later he and the band kicked off a U.S. arena tour, with openers Anthrax, in support of the effort. By this time, there had been some changes to the lineup. Bob Daisley had been replaced with Geezer Butler (meaning that Wylde now found himself playing songs like "Paranoid" and "Iron Man" alongside half of the original Black Sabbath). Furthermore, Zakk Wylde was now, well, Zakk Wylde. According to the guitarist, the development of his name had begun even before the Ozzy gig.

"Back when I was still playing in bands in Jersey I had changed the spelling of my last name from Wielandt to Wylant, because no one could ever pronounce it," he says. "And then at one point, Barb had said to me, 'If we have a kid someday, it'd be cool to name him Zack.' So I just started using the name for myself! Then after I got the gig with Ozz, we were sitting around one time and he says to me, [*adopts Ozzy voice*] 'Well, you gotta change your name. We can't be playing Madison Square Garden and have it fucking say Ozzy Osbourne and Zack Wylant.' So one night we're hanging out, getting hammered, and a song by Kim Wilde, that hot British pop singer, comes on. And I said, 'Fuck it, Ozz, what about Zakk Wylde?' And he goes, 'I like that. We'll

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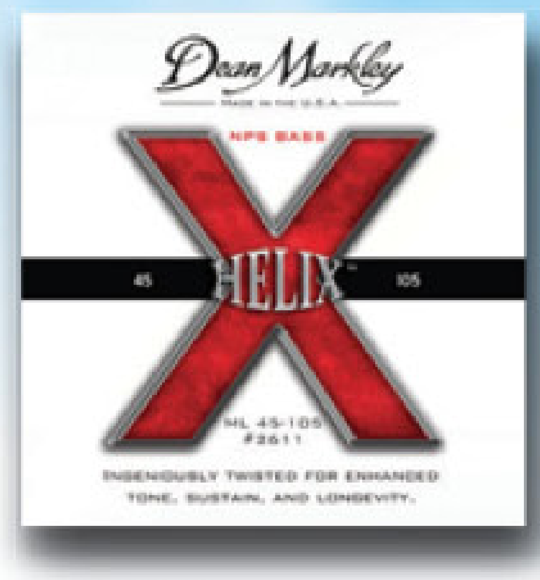

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use that.'" Wylde laughs. "Not only did I take my name from her, but if you look at some of my early photos, I probably stole her look, too!"

As for the *No Rest for the Wicked* tour, Wylde's first full-scale outing, he recalls, "We were getting blasted and having a blast. Onstage, my pants would split and my balls would be hanging out as I played, or Ozzy would be hauling ass to the back during Randy's drum solo because he had to take a huge shit. Afterward at the bars, we'd be pissing into pint glasses, seeing who could drink them the fastest. There'd be the goofiest shit going on all the time." He laughs. "But at least no farm animals got hurt in the process."

"I HAVE A KNACK FOR FINDING GREAT GUITARISTS. ZAKK WANTED TO LEARN. AND HE ONLY GOT BETTER."

—OZZY OSBOURNE

To this last statement, however, Wylde may not be entirely correct. At one point, the band headed to England to shoot a video for the album's leadoff track, "Miracle Man." In keeping with the lyrics of the song, which taunted the then-recently disgraced televangelist Jimmy Swaggart, a longtime outspoken critic of Osbourne's, the group was filmed performing in an old church, with Ozzy surrounded by his own personal flock—dozens and dozens of pigs. A great concept, but one that produced an unexpected result.

"When the music went on, the pigs all took a massive shit at the same time," Osbourne recalls. "Because it was so fucking loud in there. My wife went, 'Oh, fuck!' The playback started and they all went *pffffffftttt!* Sixty pigs shitting! I had a pair of brand-new suede boots on, and I never wore them again. I couldn't get the fucking smell of pig shit out of them."

It should also be noted that playing to a roomful of pigs was not even Wylde's first performance with Ozzy to take place in front of an untraditional audience. His debut gig with Osbourne, just months after he joined the band, happened not in front of an arena full of rabid metal heads but rather at Wormwood Scrubs prison in West London, where they played a short, one-off set for inmates in July 1987. "People always ask me, 'Zakk, were you nervous for the first show?'" Wylde says. "Put it this way: I was clean shaven, 20 years old, weighed about a buck-fifty. I was the closest thing those guys were gonna see to Farrah Fawcett. So I was just thinking I best not fuck up. Because Ozzy might have left me in that jail."

By the time the *No Rest for the Wicked* tour wrapped in August 1989—at a gig before more than 100,000 fans at the Moscow Music and Peace Festival in Russia—Wylde's place in the band was firmly cemented. From there, the newly minted outfit took some time off before regrouping, once again with Daisley back in the fold, to write and record what would become 1991's *No More Tears*. Featuring some of Ozzy's most beloved songs, including the title track and the power ballad "Mama, I'm Coming Home," *Tears* remains a creative and commercial high point for Osbourne in his solo career. "It's one of my favorites," Osbourne says. "And the way I see it, *No Rest for the Wicked* was kind of the developing album to get us to *No More Tears*. Every time I put a new band together, it gets to a certain point where you know each other and you're sure of each other. After recording and touring together for a few years, Zakk and I were at that point. And everything fell into its right place."

Wylde went on to record and tour with Ozzy throughout much of the Nineties and early 2000s, with a break during which he was replaced with Joe Holmes. And while he is currently fully devoted to leading his own unit, Black Label Society, and Osbourne is committed to his guitarist Gus G., in 2012 Wylde also joined his former boss as a guest on the Ozzy & Friends European tour.

As for the possibility, 25 years after *No Rest for the Wicked*, of the two recording new music together, both men are open to it. "Gus is a slamming guitar player, and it's his gig," Wylde says. "But Ozzy knows I'm just a phone call away. If he needed anything I'd always be there for him."

Adds Osbourne, "I never say *never* anymore. Look, I thought I was never going to do another Black Sabbath album because it was getting on to a ridiculous time. But we did it, and it was Number One all over the place. So with Zakk, I'm not putting it out of the picture, and I'm sure he's not either. If it's meant to happen, it'll happen. And we're great friends. Our wives talk, the kids come over, he's like a family member."

"Our relationship is bigger than music," Wylde concludes. "I mean, Ozzy's the godfather of our oldest boy. If he called me up and said, 'Zakk, can you bring over some milk and eggs and feed the dogs?' I'd say, 'Yeah, Ozz, of course.'"

And if he wanted a ham sandwich with that?

"No problem," Wylde says, then laughs. "And I'd go light on the mustard." GW

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photos by MATT MCGINLEY

FIST OF LEGEND

by RICHARD BIENSTOCK

FIVE FINGER DEATH PUNCH deliver two hard-hitting discs with ***THE WRONG SIDE OF HEAVEN AND THE RIGHTEOUS SIDE OF HELL***, featuring guest spots from metal icons Max Cavalera, Rob Halford and others.

SINCE RELEASING THEIR DEBUT ALBUM, *THE WAY OF THE FIST*, IN 2007, FIVE FINGER DEATH PUNCH HAVE BEEN ON A ROLL.

That record, as well as two subsequent full-lengths, 2009's *War Is the Answer* and 2011's *American Capitalist*, have each sold upward of 500,000 copies, and the band has quickly risen to the ranks of full-fledged arena headliners. Such success is something of a rarity in today's metal world, and yet the members of Five Finger Death Punch—singer Ivan Moody, lead guitarist JASON HOOK, rhythm guitarist ZOLTAN BATHORY, bassist Chris Kael and drummer Jeremy Spencer—have hardly been resting on their laurels. In fact, upon entering the studio late last year to begin recording the follow-up to *American Capitalist*, the band decided to embark on its most ambitious project yet, cutting not one but two records of new material.

The result is this year's *The Wrong Side of Heaven and the Righteous Side of Hell, Volume 1* (which was issued this past July) and *Volume 2* (released in November). Together, the two albums collect more than two-dozen new FFDP tracks, including bonus cuts and B-sides. And while there is plenty in the way of the hard-hitting-yet-melodic power rock that has come to define the Five Finger Death Punch sound, the albums also find the band journeying outside its comfort zone, delving into ballads, instrumental interludes and spoken-word vocals. Furthermore, the discs are spiked with a handful of guest appearances—including Sepultura and Soulfly founder Max Cavalera, In This Moment frontwoman Maria Brink, hardcore rapper Tech N9ne, Hatebreed leader Jamey Jasta, Demon Hunter singer Ryan Clark and the Metal God himself, Rob Halford, who appears on the raging *Volume 1* opener, "Lift Me Up." There is also a pair of oddball cover songs: LL Cool J's "Mama Said Knock You Out" and the traditional folk tune "The House of the Rising Sun," both of which are given the full-on FFDP aggro treatment, similar to what the band did with its breakout cover of Bad Company's "Bad Company."

Taken together, the two discs are a whole lot of Five Finger Death Punch and offer up some of the band's most diverse music yet. Bathory explains that the band felt it necessary to release all the music now rather than holding on to some songs for use on future albums. "We didn't want to keep anything back," he says. "Because we don't know where we're going to be 18 months in the future or what kind of mind frame we'll be in or what kind of record we'll want to make. So this music, and these records, is a time capsule of us now."

It's also enough material to tide fans over for a long while. Which is fortunate, as, according to Hook, much of the next two years of the band's life will be spent "touring, touring, touring." He laughs. "Because after making two full studio albums at once, we're definitely not in a hurry to get back into the studio anytime soon."

How did it come to be that the band decided to record two albums' worth of material at the same time?

JASON HOOK When we started writing album number four, we only planned on writing, you know, album number four. But the different thing that happened this time was that we came into the studio prepared. We had brought a portable studio on tour with us the year prior and began logging riff ideas on the road. So when we came in on day one of sessions for the new album, we had maybe eight or nine songs already prepared, which is something we'd never really had before. Those got tracked quite quickly, and that sort of put us way ahead of schedule. From there we said, "Let's just keep writing." And before we knew it, we had 20 songs, and we couldn't really isolate which ones we wanted to chop off the list. At that point somebody suggested just doing two records, and that was it.

Both *Volume 1* and *Volume 2* are pretty hard hitting, but you also throw in slower songs and covers on each one. Clearly, you didn't set out to have each disc centered around a certain vibe.

HOOK No. And actually everything was pretty much recorded at the same time. We didn't shuffle the deck, so to speak, and figure out which songs would be on which album until the last minute.

ZOLTAN BATHORY Though for a moment we did have the idea to title one album *The Wrong Side of Heaven* and the other *The Righteous Side of Hell*, with one darker and one lighter, and put them out at the same time. If we had done it that way, at least the title wouldn't have been so damn long! [*laughs*] But we thought, 25 songs—that's a lot of material to drop on the fans. And all the songs may not get the attention they deserve. So we opted to separate the albums by a couple of months, which

"We work very hard on this stuff, and ***WE DON'T TAKE OUR SUCCESS FOR GRANTED AT ALL***. We feel very fortunate that people are embracing it as much as they are. But first and foremost, we do it because we want to feel fulfilled by it." **HOOK**

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Bathory and Jeremy Spencer

"Everything I do is coming from *THE ART OF WAR*, because I came through the minefields of a communist country." **BATHORY**

seems to be the average amount of time it takes for a listener to get familiar with a record.

***Volume 1* is notable for having some great guest spots from other metal singers—Max Cavalera, Jamey Jasta, Maria Brink and, of course, Rob Halford. How did those come about?**

HOOK Well, obviously, working with Rob Halford was a highlight. He's a fantastic guy, and it was really fun to hang out and hear old stories from Judas Priest tours. That came about because we were listening to "Lift Me Up," just the raw track, and somebody suggested that it sounded like an early Priest song. It kinda has that pump to it. Then somebody else threw in, "Imagine if we got Rob Halford to sing on this." And before you know it, phone calls were being made. Rob got the music, loved it and wanted to be a part of it. Then it became, "Well, what if we tried to get somebody for this and somebody for that?" And it sort of spiraled out of control.

I heard that Max Cavalera initially sang his lines on *Volume 1*'s "Dot Your Eyes" in his native Portuguese.

BATHORY Yes—and we didn't tell Ivan he was going to do that. When we got Max's track back and Ivan listened to it the first time, it was the funniest thing to see the look on his face. He was like, "What did Max just say? Did he change the lyrics?" [*laughs*] It took him about four or five seconds, and then he said, "Oh, shit!" And he got it.

Can you talk about your gear on the record?

BATHORY Right now I have my two Dean signatures—one is like a superstrat, because I've always liked that shape, and the other is the AR-6, which we named because it has what looks like an AR-15 rifle handle on it. It has carbon-fiber inlays and comes in cool colors, like Ferrari red. It puts together the things I like—sports cars, guns and guitars. If you put a stripper pole on it, it'd be perfect!

For amps, I use Diamond Nitrox heads, which have these huge, oversized transformers and the power to handle the low frequencies. Then I use some TC Electronic effects, like the G-System, and I have a Dunlop MXR Smart Gate. I might use a little bit of delay or reverb or chorus on my lead tone, but otherwise I go straight into the Diamond. I also use super-heavy strings—a .066 on the low B and a .013 on the high. They're like cables that can pull a ship.

HOOK I've been using my signature Gibson M-4 Sherman, which is named after the medium-weight tank used in World War II. It's an Explorer-type body but modified for the modern player. I have super-jumbo frets that are great for heavy rhythms and fast leads, and I took some of the body wood away, which allows you to get up high on the neck.

Ampwise, I'm a dedicated and loyal Marshall user. I even have a Marshall tattoo on my back, as fucked up as that is. I'm committed! Every solo I've ever played in the studio has been recorded through the same JCM 800, with a Boss Super Overdrive pedal thrown in front. I'm also touring with a few of the Yngwie Malmsteen YJM heads.

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As far as pedals, I've been using the TC Electronic stuff pretty consistently. They have a unit called the G-Major 2 that pretty much covers all the bases. It's kind of like your top pedals—modulations, delays, reverbs—all put into a rack. I also have a couple of MXR effects—a Phase 90 and a Flanger—that I use here and there. But that's it. I keep it real simple.

How did the two cover songs on the records—"Mama Said Knock You Out" on *Volume 1* and "The House of the Rising Sun" on *Volume 2*—come about?

BATHORY The LL Cool J idea had actually been around for a long time. Back with our first record, we had a pretty good amount of success, but we were still a new band. We were headlining big places, but we didn't have enough material to fill a headlining slot. So we started searching for possible cover songs to play to fill up the remaining 20 minutes of our set. That's what led us to do "Bad Company." And in that same time period was when the idea of doing "Mama Said Knock You Out" came up. I played around a little with the riffs, just to see what it sounded like, but we never did it. Then this time it came back around. Plus, we got Tech N9ne to guest on it, who to me is sort of an underground hero.

What about "The House of the Rising Sun"?

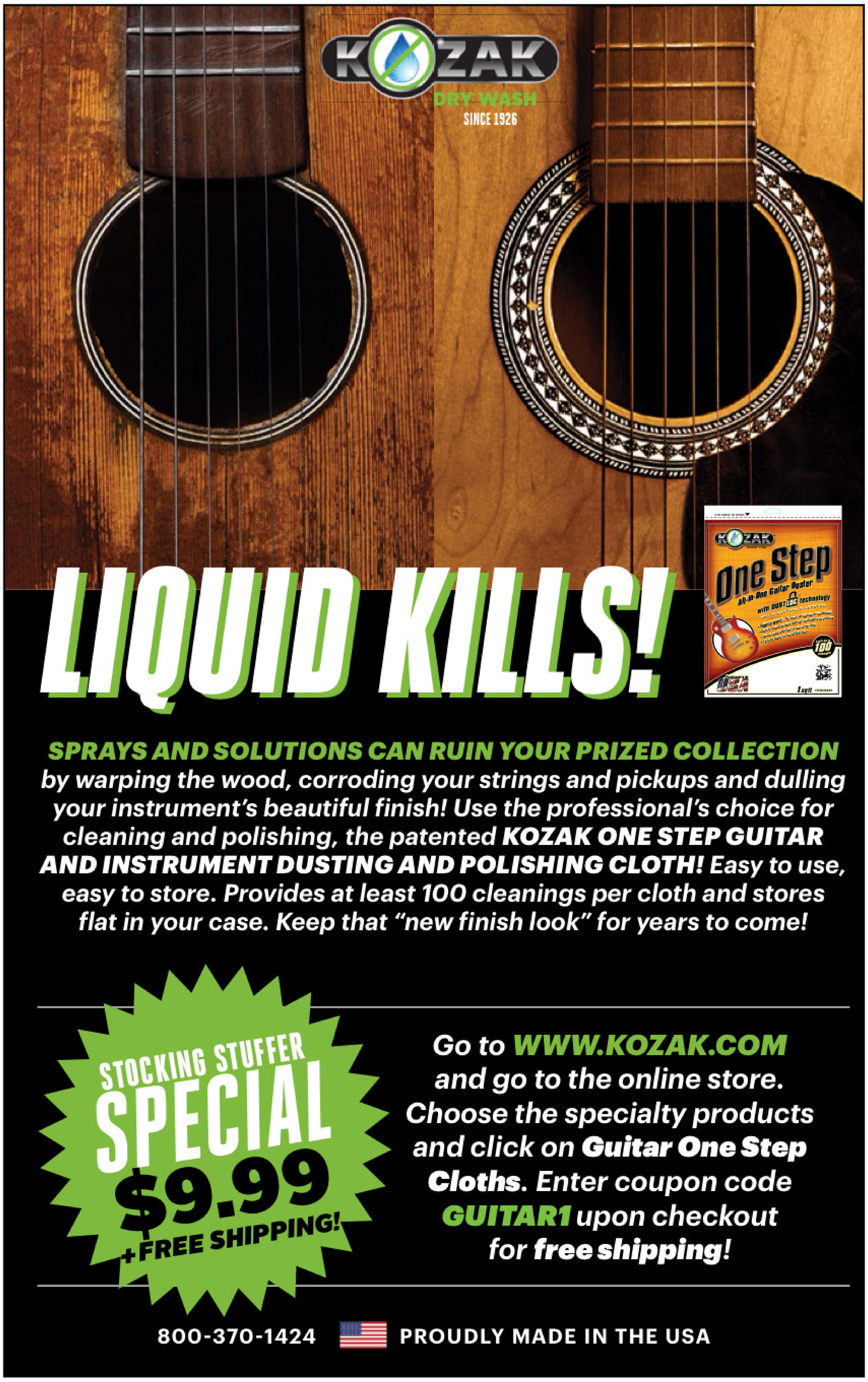
BATHORY That was the first song I actually ever learned to play on guitar. So for me it was somewhat full circle. And then the lyrics, they're about drinking and gambling and that whole lifestyle—which is perfect for us because we live in Las Vegas, and if you're talking about drinking and gambling, Ivan is your guy. That's what he's been doing for quite a while. The song completely goes with him, because he's had to work to get control over both of those things.

Are these issues he's still struggling with?

BATHORY He's doing much better. The issue with him was he was drinking hard liquor, and a lot of it. And Ivan was never a fall-down drunk; he just grew up in circumstances where the people around him were alcoholics. But the thing with Ivan is he's a functioning alcoholic. He can destroy two bottles of vodka, and you wouldn't even know he's drunk. The only way you'd know is he starts using words that don't fit in a sentence. You look at him like, "What the fuck are you talking about?" But it was a big problem for him for a long time. Because if you know Ivan's personality, he's also the type of guy who rebels against anything and everything. He wants to put a boot up the ass of everything that is socially respectable, just to see the reaction. Mix that together with a little liquid courage and you can just imagine what happens: there are no brakes. But now he's more focused, less crazy.

Your characterization of Ivan brings up an interesting point: you guys all come from very different backgrounds, yet you seem to function surprisingly well as a unit.

BATHORY Well, the common area between us is that we all have the same drive to do this. But beyond that, we are as different as can be. Ivan and I are like yin and yang. He's the anarchist, burn-down-the-house kind of guy, whereas I grew up on a military base and I'm militant to the core. The crew calls me the General. Everything I do is coming from *The Art of War* [*an ancient Chinese treatise on military strategy*] and Eastern philosophy. That's because I came through the minefields of a communist country [*Bathory was born in Hungary*]. And then Jeremy's kind of the joker. He keeps things light. Jason, meanwhile, grew up in Canada and moved to L.A. and slept in his car. And he's the musician's musician. Jason goes to sleep with his fucking guitar! You need one of those guys in your band. {*continued on page 156* }



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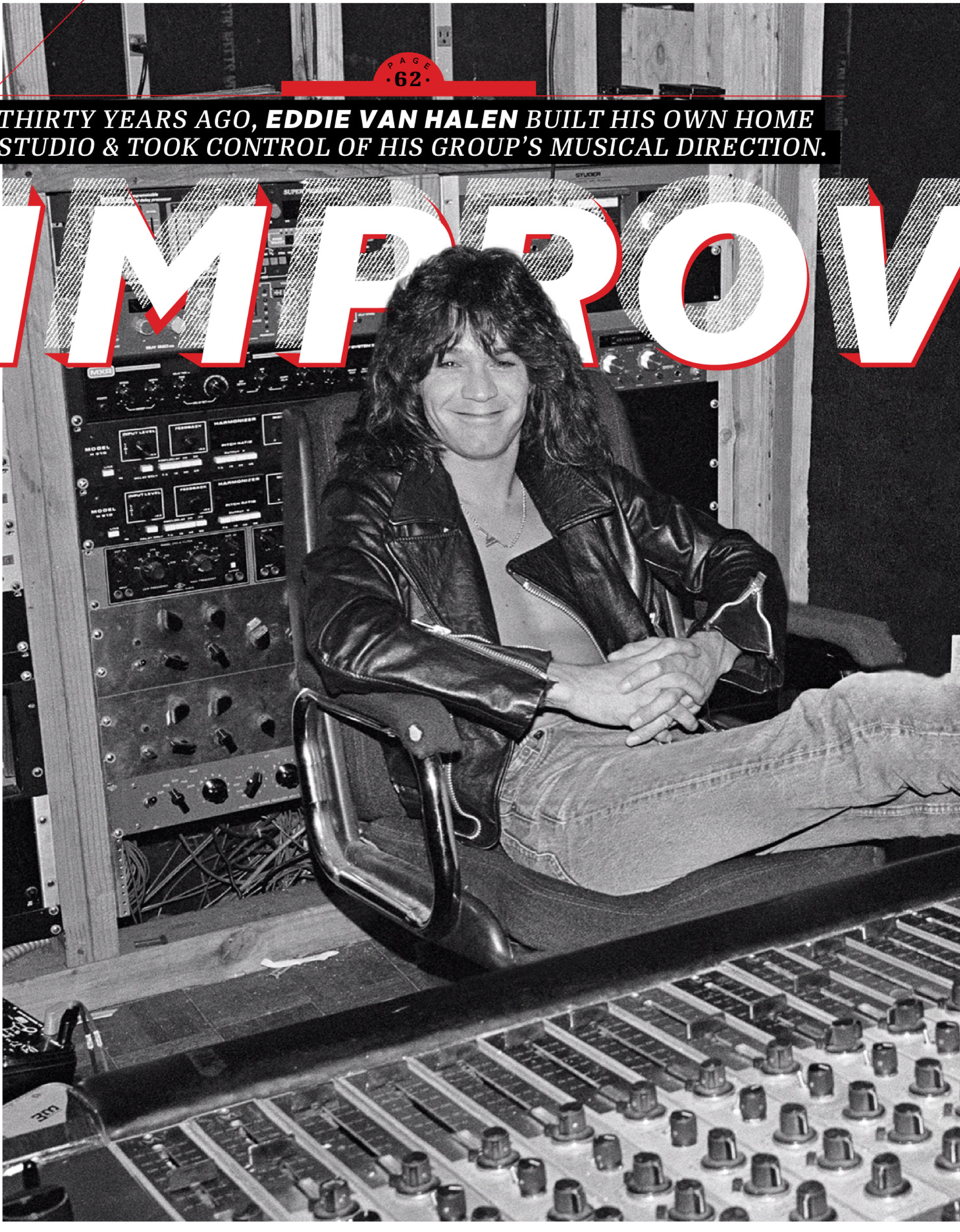
THIRTY YEARS AGO, ***EDDIE VAN HALEN*** *BUILT HIS OWN HOME STUDIO & TOOK CONTROL OF HIS GROUP'S MUSICAL DIRECTION.*

IMPROV



HOME
EMENT

*THE RESULT WAS **1984,** THE GROUNDBREAKING ALBUM THAT ESTABLISHED **VAN HALEN** AS CHART-TOPPING SUPERSTARS.*

NEIL ZLOZOWER/ATLAS ICONS

by CHRIS GILL

WHEN ROCK MUSIC FANS FIRST HEARD

EDDIE VAN HALEN'S RADICAL, innovative tapping technique at the end of "Eruption," many mistakenly thought that they were hearing a synthesizer. Six years later when Van Halen released their *1984* album, there was absolutely no doubt that a synthesizer was generating the majestic and mysterious sounds that they heard this time around. In fact, the first note of Eddie's guitar wasn't heard until two minutes and 10 seconds into the album's first two songs. With the album's initial single "Jump," Ed proved that he could play keyboards every bit as well as he could play guitar, but even more importantly he also showed the world that he could craft a pop song that was as good as, if not better than, anything else out there at the time.

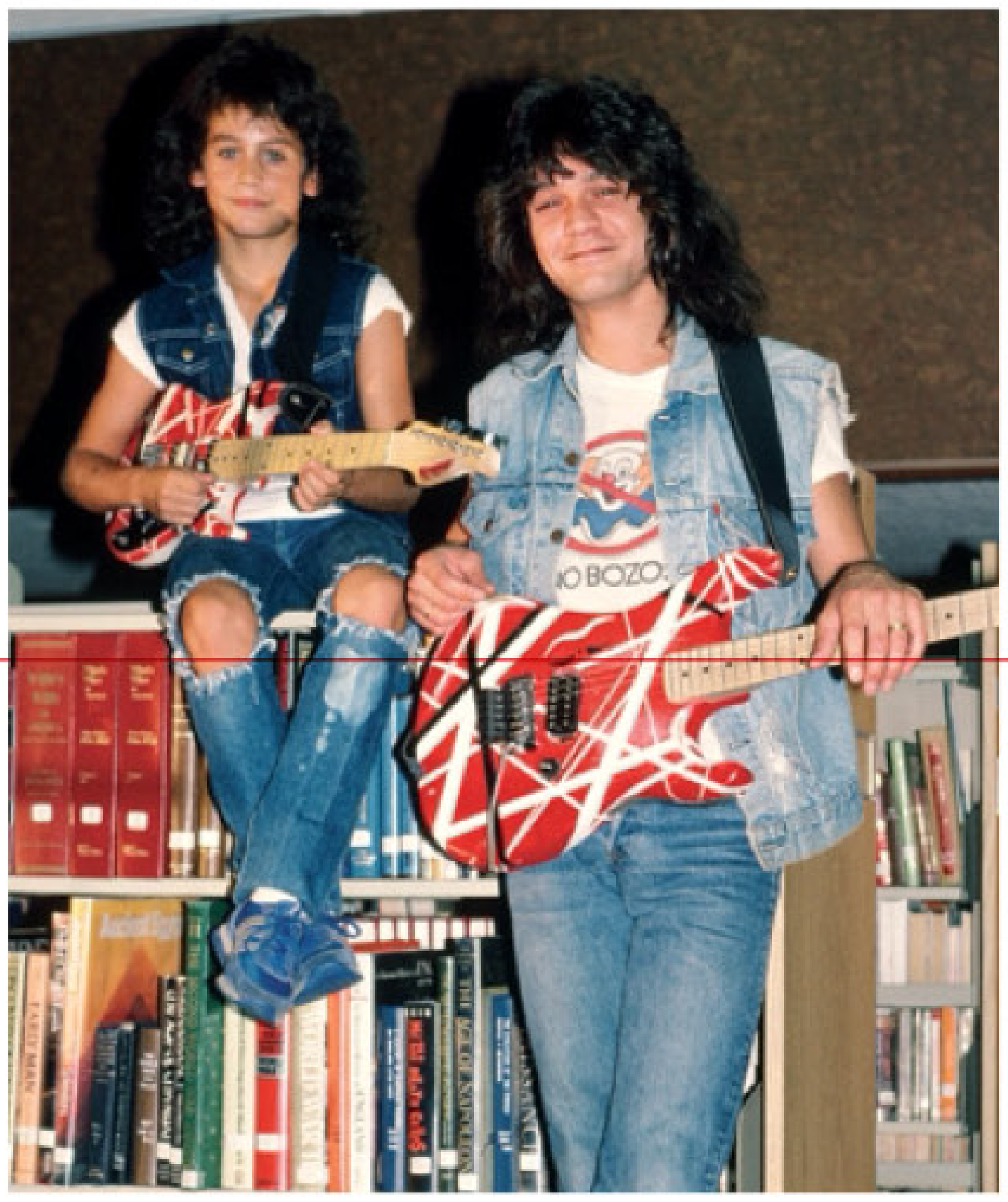
Van Halen's use of a synth on "Jump" ushered in a new era of appreciation for the instrument, which previously was associated mostly with new wave bands and electro pioneers like Kraftwerk, Gary Numan and Tangerine Dream. Almost overnight, sales of synthesizers increased exponentially, similar to the revolutionary boost in guitar sales that Van Halen influenced after the first Van Halen album made its debut and fortuitously coinciding with the introduction of the first affordably priced polyphonic synths. Music store keyboard departments were soon filled with the sounds of aspiring musicians playing ham-fisted versions of "Jump," much the same way that guitar departments were subjected to novices attempting to play "Stairway to Heaven."

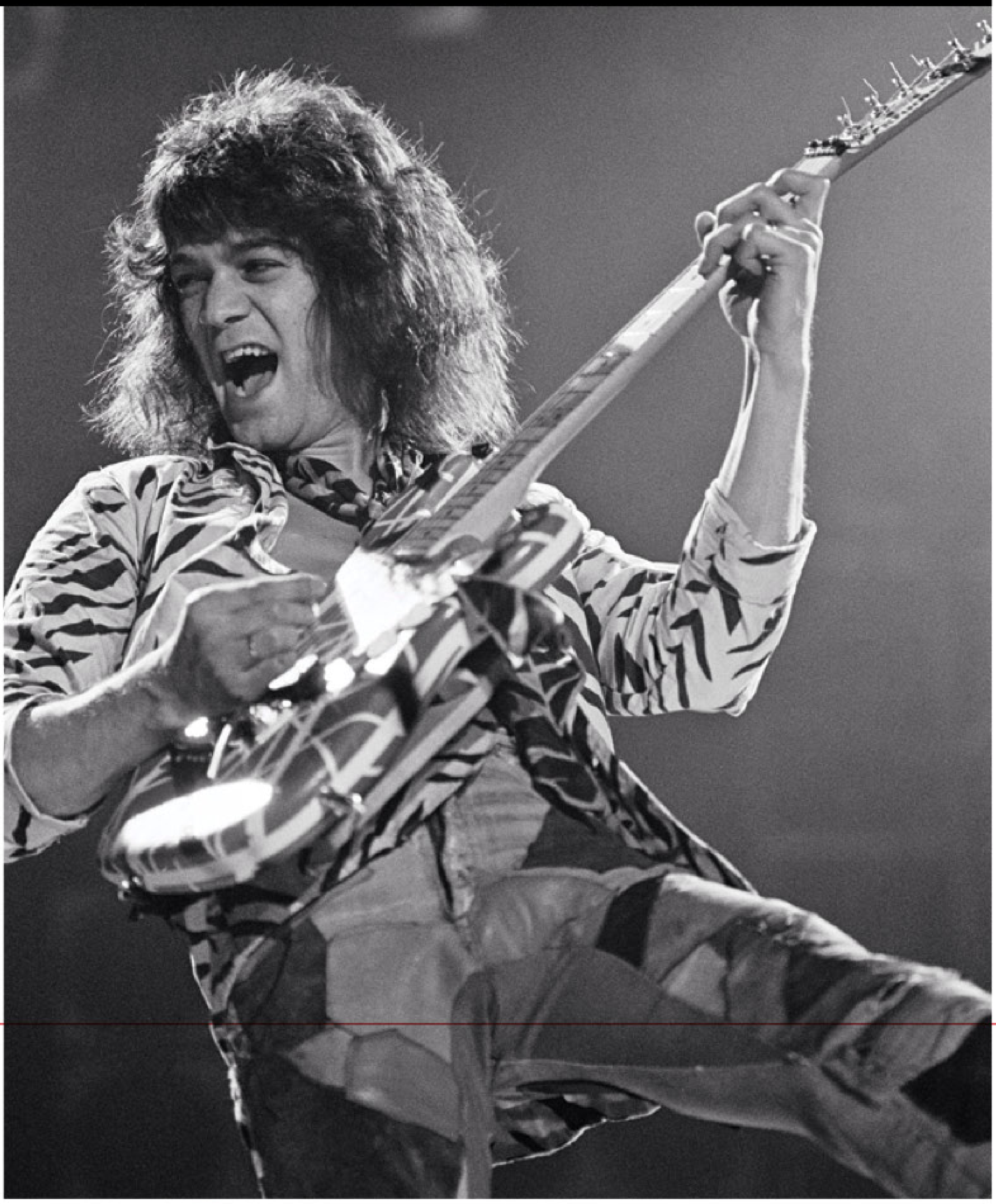
But there is much more to *1984* than "Jump," which incidentally was Van Halen's first and only song to reach the Number One spot on the *Billboard* Hot 100 singles chart. While three of the album's nine songs are dominated by synths, the entire album features some of Eddie Van Halen's hottest and most impressive guitar playing ever. The pumping groove of "Panama" and the heavy-hitting "House of Pain" rocked as hard as anything the band had offered on its five previous albums, while "Top Jimmy" and "Drop Dead Legs" introduced entirely new territory that paved the way for the band's next chapter. Ed's dazzling guitar solos even elevated the keyboard-dominated songs "Jump" and "I'll Wait." The showstoppers from a guitar perspective are "Hot for Teacher," with its hot-rodded blues boogie shuffle, and "Girl Gone Bad," featuring Van Halen's signature harmonics, a dynamic progressive rock structure and a blazing solo filled with Allan Holdsworth–style legato runs.

The fact that every song on the album was as strong as anything else in Van Halen's catalog up to that point in time is also impressive. In total, the album delivered four singles—"Jump," "I'll Wait," "Panama" and "Hot for Teacher"—which all remain staples of classic-rock radio today. *1984* went on to become one of Van Halen's all-time best-selling albums, matched only by their debut album, which also sold more than 10 million copies in the U.S. alone. *1984* is further notable for being one of the best-selling hard rock albums of all time, sharing lofty heights with company like AC/DC, Def Leppard, Guns N' Roses, Led Zeppelin and Metallica.

But perhaps the most noteworthy attribute of *1984* is that it is likely the only Diamond-certified (sales of 10 million or more) album that was recorded entirely in a home studio. [*Boston's debut album is a close contender, but one of its songs was recorded in a pro studio*.] Of course, the facility now known as 5150 Studios is not the ordinary home studio. From the very beginning, 5150 was a fully professional facility, starting off as a 16-track studio equipped with classic gear that, while it seemed outdated during its time of installation in 5150, was more than up to the task of capturing Ed's ideas in a polished, finished state that was suitable for release.

1984 was the first album to come from 5150 Studios, and the studio has remained Van Halen's home base for all of the albums the band has recorded since then. The studio was built during a





(clockwise from top left, first three photos) The tour for *1984* was one of Van Halen's largest: "Our live show for *1984* just could not get any bigger," Ed says; (above) Ed with his "kid double" Brian Hitchcock during filming of the "Hot for Teacher" video. (previous page) Ed relaxing at his Universal Audio console in 5150, shortly after the studio's completion in 1983.

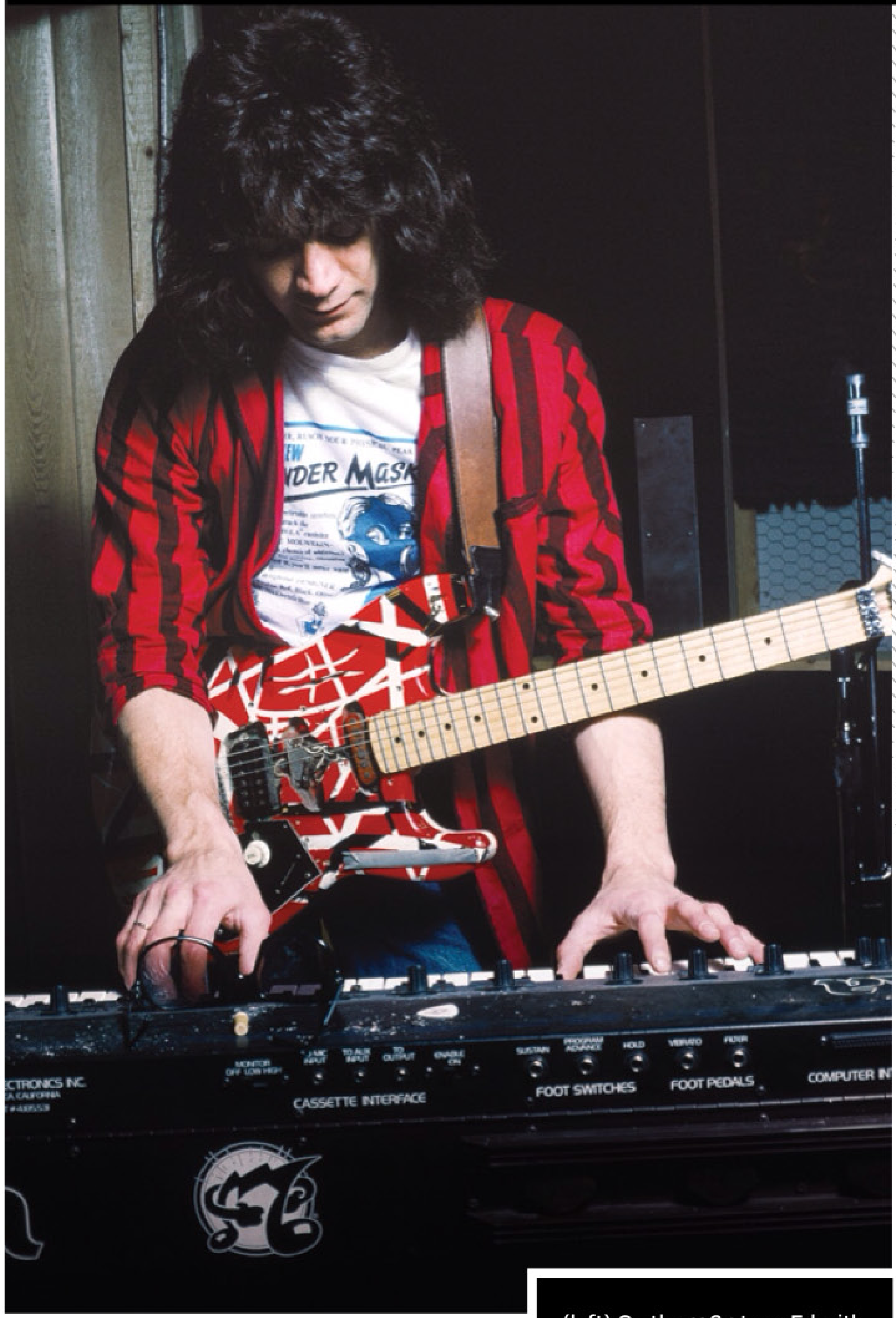
particularly fertile period of creativity for Ed that was also marked by his desire to protect his creative vision and oversight of how Van Halen's records should be made. Fortunately, engineer Donn Landee, who had recorded all of Van Halen's previous five albums, saw eye to eye with Ed's thinking and played an instrumental role both in building 5150 Studios and recording the *1984* album. Landee even came up with the studio's name, adopting 5150 from the California Welfare and Institutions Code for involuntary confinement of a mentally instable person deemed to be a danger to himself and/or others. Donn overheard the code number one night while listening to police broadcasts on a scanner, and Ed and Donn jokingly called themselves "5150s" after many around them said that they were crazy to build their own studio. Both agreed that 5150 was the perfect name for their new "asylum."

Although Ed has never recorded a solo album and apparently never plans to, *1984* may very well be the closest thing to a Van Halen solo album that the world will ever get, as the record is overflowing with his creative input and inspiration. While *1984* is still a band record, distinguished particularly by Alex Van Halen's powerful drumming and David Lee Roth's street-poet lyrics and inimitable vocals, it also offers one of the most pure visions of Ed's musical talents and breadth that he's ever produced.

1984 may have been released 30 years ago, but Ed Van Halen still fondly remembers many fine details of the album's creation. The fact that Ed was able to complete this achievement during a tumultuous period that ultimately led to the band's initial lineup breaking apart is somewhat miraculous, eclipsed only by the album's phenomenal success.

THIS PAGE: NEIL ZLOZOWER/ATLAS ICONS

NEIL ZLOZOWER/ATLAS ICONS



NEIL ZLOZOWER/ATLAS ICONS

(left) On the *1984* tour; Ed with his Oberheim OB-Xa synth

"DAVE SAID THAT I WAS A GUITAR HERO & I SHOULDN'T BE PLAYING KEYBOARDS."

VAN HALEN

What inspired you to build your own studio at your home?

I used to have a back room in my house where I set up a little studio with a Tascam four-track recorder to demo songs. I really wanted to record demos that sounded more professional than what I was doing. I used to spend so much time getting sounds and writing. I have a tape of me playing in the living room at five A.M., and you can hear Valerie [*Bertinelli, Ed's ex-wife*] come in and yell that she's heard enough of that song. That was another reason why I built the studio.

The bottom line is that I wanted more control. I was always butting heads with [*producer*] Ted Templeman about what makes a good record. My philosophy has always been that I would rather bomb with my own music than make it with other people's music. Ted felt that if you re-do a proven hit, you're already halfway there. I didn't want to be halfway there with someone else's stuff. *Diver Down* was a turning point for me, because half of it was cover tunes. I was working on a great song with this Minimoog riff that ended up being used on "Dancing in the Street." It was going to be a completely different song. I envisioned it being more like a Peter Gabriel song instead of what it turned out to be, but when Ted heard it he decided it would be great for "Dancing in the Street."

Fair Warning's lack of commercial success prompted *Diver Down*. To me, *Fair Warning* is more true to what I am and what I believe Van Halen is. We're a hard rock band, and we were an album band. We were lucky to enter the charts anywhere. Ted and Warner Bros. wanted singles, but there were no singles on *Fair Warning*. The album wasn't a commercial flop, but it wasn't exactly a commercial success either, although for many guitarists and Van Halen fans, *Fair Warning* is a hot second between either *Van Halen* or *1984*. The album was full of things that I wanted, from "Unchained" to silly things like "Sunday Afternoon in the Park." I like odd things. I was not a pop guy, even though I have a good sense of how to write a pop song.

How did 5150 go from being just a demo studio to a fully equipped pro facility?

When we started work on *1984*, I wanted to show Ted that we could make a great record without any cover tunes and do it our way. Donn and I proceeded to figure out how to build a recording studio. I did not initially set out to build a full-blown studio. I just wanted a better place to put my music together so I could show it to the guys. I never imagined that it would turn into what it did until we started building it.

Back then, zoning laws disallowed building a home studio on your property. I suggested that we submit plans for a racquetball court. When the city inspector came up here, he was looking at things and going, "Let's see here. Two-foot-thick cinder blocks, concrete-filled, rebar-reinforced… Why so over the top for a racquetball court?" I told him, "Well, when we play, we play hard. We want to keep it quiet and not piss off the neighbors." We got it approved.

Donn was involved with the design. I certainly didn't know how to build a studio. It was all Donn's magic. We built a main room and a separate control room. When we needed to find a console, Donn said that United Western Studios had a Bill Putnam–designed Universal Audio console that we could buy that he was familiar with. We went to take a look at it, and it was this old, dilapidated piece of shit that looked like it was ready to go into the trash. Donn said, "Let's buy it," and I was going, "What the hell are you thinking?" He said that he could make it work, so we paid $6,000 for it and lugged it up here. He rewired the whole console himself using a punch-down tool. Donn used to work for the phone company, so he was an expert at wiring things.

We also needed a tape machine, so we bought a 3M 16-track. Slowly, the studio turned into a lot more than I originally envisioned. Everybody else was even more surprised than I was, especially Ted. Everybody thought I was just building a little demo room. Then Donn said, "No man! We're going to make records up here!" When Ted and everybody else heard that, they weren't happy.

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It sounds like Donn wanted as much creative freedom as you did.
Oh, definitely. We had grown really close and had a common vision. Everybody was afraid that Donn and I were taking control. Well… yes! That's exactly what we did, and the results proved that we weren't idiots. When you're making a record, you never know if the public is going to accept it, but we lucked out and succeeded at exactly what my goal was. I just didn't want to do things the way Ted wanted us to do them. I'm not knocking *Diver Down*. It's a good record, but it wasn't the record I wanted to do at the time. *1984* was me showing Ted how you *really* make a Van Halen record.

You really were overflowing with creativity during the period between *Diver Down* and the middle of 1984. During that time you also recorded "Beat It" with Michael Jackson, the Star Fleet Project with Brian May, *The Seduction of Gina* and *The Wild Life* soundtracks, and you and Donn produced a single for Dweezil Zappa.
I had a lot of music lying around, because all I did was write. I remember, we were rehearsing for the *Diver Down* tour at Zoetrope Studios when Frank Zappa called me and asked if I would produce a single for his son Dweezil. I also did the Brian May Star Fleet Project then and the session with Michael Jackson. Val asked me to write some music for a TV movie she was doing. Until you mentioned it, I had forgotten that I had recorded the *Wild Life* soundtrack back then. Now I remember that Donn wasn't very happy, because he had to mix it on his own. I had to leave to go on the tour that we were doing with AC/DC in Europe that summer.

We also did the US Festival in the middle of recording the *1984* album, and before that we toured the U.S., Canada and South America and played about 120 shows. And I also had to build the studio during that period too! I don't know how I pulled all of that off.

The US Festival proved that Van Halen were the biggest band in the world at the time.
What's funny is that we made the *Guinness Book of World Records* for making $1.5 million for that one show. I remember hearing a DJ on the radio saying that we made so much money per second. What he didn't realize is that we put every penny of that into the production. We didn't make a fucking dime when it was all over.

You also spent about a month just preparing for that one show.
There was so much going on. We did that in the middle of making a record and I was doing all of this outside stuff. Then again, the Michael Jackson session only took 20 minutes, so it wasn't like all of these things were taking that much time.

What is the first song you recorded at the studio?
That was "Jump." Once Ted heard that song, he was full-hog in. He said, "That's great! Let's go to work." When I first played "Jump" for the band, nobody wanted to have anything to do with it. Dave said that I was a guitar hero and I shouldn't be playing keyboards. My response was if I want to play a tuba or Bavarian cheese whistle, I will do it. As soon as Ted was onboard with "Jump" and said that it was a stone-cold hit, everyone started to like it more. But Ted really only cared about "Jump." He didn't care much about the rest of the record. He just wanted that one hit.

Alex was very supportive of everything we were doing. He wasn't happy with his drum sound, especially on the first and second records. There was only one room at 5150 at the time, so we were very restricted. Recording drums there was a challenge. It really was a racquetball court, where one third of the space was the control room and the rest was the main room. Because the space was so limited, Alex had to use a Simmons kit except for the snare. We all played at the same time. I had my old faithful Marshall head and bare wooden 4x12 cabinet facing off into a corner and Al was in the other corner. We set up some baffles to have isolation between my guitar and the drums. I would sit right in front of my brother and

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play without headphones. All I needed to hear was his drums. There were a lot of limitations.

You wouldn't know it though when you listen to the end product. The sounds on that record are impressive.

I have to give all of the credit to Donn. His approach to everything was genius. I used the same Marshall amp to record the first six Van Halen albums, but my guitar sound on each album is different. The drum sounds are different too. That was all Donn. He is a man-child genius on the borderline of insanity. He would wear what looked like the same pants, shirt, socks and shoes every day of his life. Then you go to his house and see that he has a closet full of all the same type of clothes. He's just like Einstein.

Alex and Donn got a lot closer on *1984* as well. "Drop Dead Legs" and "I'll Wait" were more towards Al's liking, as opposed to the first record. I remember when Al and I went to Warner Bros. to pick up the cassettes of the very first 25-song demo tape we did for them in 1977. We popped it into the player in my van and expected to hear Led Zeppelin coming out, but we were kind of appalled by what we heard. It just didn't sound the way we wanted it to sound. The first album sounds a little better, but it still wasn't the way we imagined it should sound. It's very unique sounding. I wouldn't even know how to duplicate it, to tell you the truth.

Don't ever venture into an amp or guitar forum. You'll see page after page of arguments by people who still can't figure it out either.

The overall guitar sound on the first record isn't that difficult to duplicate, but the overall package of how the whole band sounded was not what Alex and I expected it would be. There is so much EMT plate reverb on it, which is something I never had really heard before. It still holds up today to a certain extent. It's not in your face or all that heavy, but the songs are great. If you heard us live, we sounded different. We were much heavier, and that's what Alex and I expected to hear on the record.

***1984* not only sounds different than Van Halen's previous records but each song also sounds different than each of the other songs on the album.**

Someone played me his new record once, and every song on it was the same beat. Most of the songs were even in the same key. You could barely distinguish between the songs. He said, "Once you've got them, you don't want to lose them." That was so opposite of the way I think. I like to listen to records that go through changes and take you for a ride. I like things that come out of left field and keep your interest, where each song holds up individually and together they make a well-rounded collection. I prefer to make records that you listen to from beginning to end. I'm really not into recording just singles.

And then you recorded "Jump," which became the band's biggest single ever—even bigger than any of the cover songs Van Halen ever recorded.

"Jump" was the only Number One single we ever had. Outside of "Jump," most of the other material was already written when we started to record the album. For the first six records and tours, we all traveled together on the same bus, which Dave called the disco sub. All I did was write. You can hear the bus generator on all of the demo tapes I recorded.

I wrote "Jump" on a Sequential Circuits Prophet-10 in my bedroom while the studio was being built. Everytime I got the sound that I wanted on the right-hand split section of the keyboard, it would start smoking and pop a fuse. I got another one and the same thing happened. A guy I knew said I should try an Oberheim OB-Xa, so I bought one of those and got the sound I wanted.

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Ed played this Ripley stereo guitar tuned to DADACD on the *1984* track "Top Jimmy."

> "I WOULD RATHER BOMB WITH MY OWN MUSIC THAN MAKE IT WITH OTHER PEOPLE'S MUSIC."

I view solos as a song within a song. From day one that is just the way that I write things. I always start with some intro or theme and establish a riff, then after the solo there's some kind of breakdown section. That's there in almost every song, or else it returns to the intro.

What inspired you to record actual engine growls from your Lamborghini on "Panama"?
Having the studio here gave Donn and I the luxury and freedom to do all kinds of things. They thought we were nuts to pull up my Lamborghini to the studio and mic it. We drove it around the city, and I revved the engine up to 80,000 rpm just to get the right sound.

We've done all kinds of silly things up here. One time a septic tank needed to be removed. Donn lowered a mic into it, and we threw an Electrolux vacuum in there. We called it "Stereo Septic." I have a tape of it around here somewhere, although I've never used it on anything. It's fucking hilarious.

I basically lived in the studio back then. If Valerie ever needed to find me, she just had to look in the studio, because I was always there. Even when we weren't recording music for the band, Donn and I would be in there every day, putzing around, making noise, coming up with riffs, playing piano, or doing whatever.

It was a bummer when we stopped working together. Donn just totally left the music business. I went to his house once and asked him to reconsider. He said, "Nah. I probably wouldn't even remember how to do it." I said, "That's bullshit. Everything we did we didn't know what the fuck we were doing anyway!" We were just experimenting and having fun all the time.

It sounds like everyone was having fun on "Hot for Teacher."
I'm a shuffle guy. I love fast shuffles. I think that stems from my dad's big-band days. Every Van Halen record has a song like that—"I'm the One," "Sinner's Swing." It was an extension of that—more of me! I distinctly remember sitting in front of Al on a wooden stool and playing that part during my solo where it climbs. Well, I can't count, so Al needs to follow me. I'd sit right in front of him, and then he'd look at me like, "Now!"

Al's drums on the intro sound like a dragster warming up before a race.
When he started putzing around with that, we were going, "Holy shit!" It really does sound like a hot rod or dragster. You can only

I always carried a microcassette recorder with me. I recorded my idea for "Girl Gone Bad" by humming and whistling into it in the closet of a hotel room while Valerie was sleeping. I pretty much wrote the entire song in that state, and then when I got home I put it all together.

When the guys once asked me to write something with an AC/DC beat, that ended up being "Panama." It really doesn't sound that much like AC/DC, but that was my interpretation of it.

For "Top Jimmy" I had a melody in my head and I tuned the guitar to that melody. Steve Ripley had sent me one of his stereo guitars that had 90 million knobs and switches on it. That was too much for me to comprehend, so I asked him for a simpler version. He sent me one with a humbucker in the bridge and two single-coils at the middle and neck positions. It was just a prototype. For some strange reason I picked up that guitar, tuned it to "Top Jimmy," and that's what I ended up using, because it sounded interesting. That rhythm lick I play after the harmonics sounds cool ping-ponging back and forth. You can't really hear it unless you're wearing headphones. It just fit the track.

"Drop Dead Legs" is one of the most unique songs on the album.
That was inspired by AC/DC's "Back in Black." I was grooving on that beat, although I think that "Drop Dead Legs" is slower. Whatever I listen to somehow is filtered through me and comes out differently. "Drop Dead Legs" is almost a jazz version of "Back in Black." The descending progression is similar, but I put more notes in there.

The solos almost always go into a different place than the rest of the song. Sometimes you even change keys, like on "Jump," "Top Jimmy" and "Panama."

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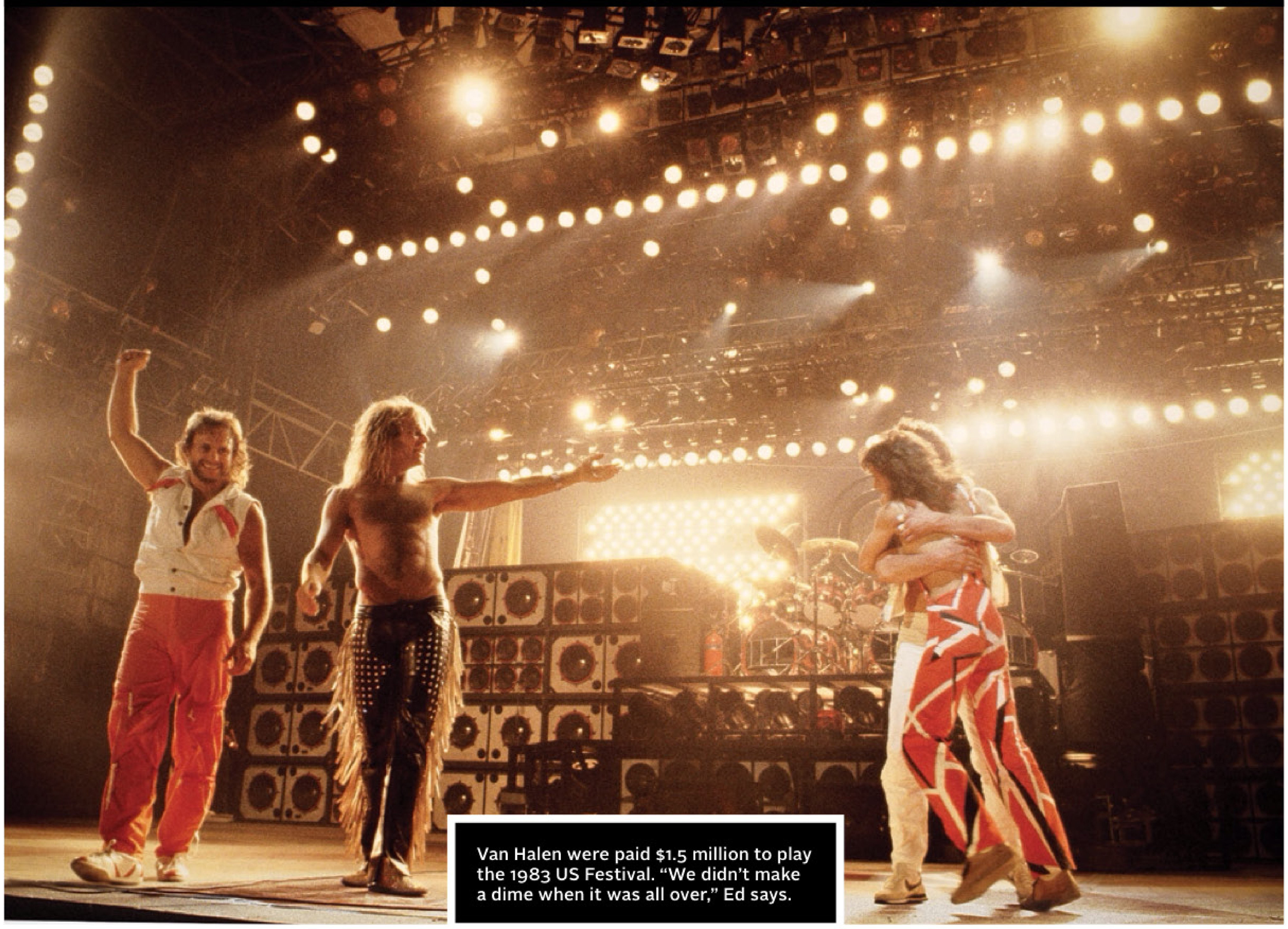

Van Halen were paid $1.5 million to play the 1983 US Festival. "We didn't make a dime when it was all over," Ed says.

VAN HAL EN

pull that off with Simmons drums because they sound so unique. Regular drums don't sound the same.

There's something to be said about the years that we used Simmons. The only bad part was how those drums affected Al's wrists. When you hit those things there's no bounce or give. It's like pounding concrete, and thanks to the amounts of Schlitz malt liquor we drank, we hit everything twice as hard. Al would hit them with sticks that were like baseball bats.

That first drum fill on "I'll Wait" right before the vocals was an accident. It's one of my favorite parts of the song. Al hit the hi-hat instead of the cymbal. The only way we could record in that room was to have Al play just the drums and then later overdub the cymbals. He just forgot to hit the cymbal. It reminds me of Ginger Baker on "White Room" where Ginger does a similar thing on the first verse.

You've said that "I'll Wait" got the most resistance from others.
Ted hated that song. When I played it for him, he kept humming "Hold Your Head Up" by Argent just to piss me off. It doesn't sound anything like that.

"House of Pain" originally dates back to the demos you recorded with Gene Simmons and the Warner Bros. demos, but the version on *1984* is different. How did it finally make the cut six albums later?
The only thing that's the same is the main riff. The intro and verses are different, I guess because nobody really liked it the way that it originally was.

You also mixed the album at 5150. Was that a challenge?
The funniest story about the whole record was near the end, when Donn and I were mixing it. Ted seemed to think that we were already done, and we had a deadline to meet. The original plan was to release the album on New Year's Eve of 1984, but Donn and I weren't happy with everything on it. Donn and I would be in there mixing and the phone would ring. It would be Ted at the front gate to my house, wanting to come in. To this day, I don't think that Ted knows what actually went on. My whole driveway is like a big circle. So Donn would grab the master tapes, put them in his car, go out the back gate, and wait as Ted was coming through the front gate because Ted wanted the tapes. He'd ask where Donn and the tapes were, and I'd say that I had no idea. This went on for about two weeks. Little did he know that Donn was sitting outside the back gate, waiting for him to leave. We had walkie-talkies and I would tell Donn when Ted was leaving. Then Donn would drive down the hill and come back in through the front gate, and Ted never saw him as he was going out behind him. It was a circus!

Nobody was happy with Donn and me. They thought we were crazy and out of our minds. Ted thought that Donn had lost it and was going to threaten to burn the tapes. That was all BS. We just wanted an extra week to make sure that we were happy with everything. Ted just didn't see eye to eye with the way I looked at things. That was my whole premise for building the studio. I wanted to make a complete record from end to end, not just one hit. As soon as "Jump" was done, he looked at the rest of the album as filler. It wasn't that to me. It's a good record because it was different.

It's ironic that the only thing that kept *1984* out of the Number One spot on the *Billboard* 200 albums chart was Michael Jackson's *Thriller*, which you also played on.
We had the Number One single, but he had the Number One album. Of course everyone blamed me. They said, "If you hadn't played on 'Beat It' that album wouldn't be Number One." We'll never really know who helped who more. I do know that when I played on his record, it helped expose Van Halen to a different audience.

Some of the best-selling rock albums of all time never made it to Number One on the charts, like AC/DC's *Back in Black*, Led Zeppelin *IV* and Boston's debut album. Peak chart positions aren't always an indicator of success.
We were projected to go to Number One the week when Michael Jackson was filming that Pepsi commercial {*continued on page 158* }

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YOU DON'T KNOW JAKE

ONCE DISMISSED AS AN EIGHTIES ROCK RELIC, JAKE E. LEE IS BACK IN ACTION WITH RED DRAGON CARTEL, A NEW BAND THAT SHOWS OFF MORE THAN JUST HIS CONSIDERABLE GUITAR CHOPS.

BY RICHARD BIENSTOCK • PHOTOS BY ANGELA BOATWRIGHT

"FOR A WHILE, it was pretty uncool to be me," Jake E. Lee admits, speaking to *Guitar World* from a Las Vegas recording studio late one December evening. It's something of an unexpected statement, but what is even more surprising is the fact that Lee is saying anything at all. Back in the Eighties and early Nineties, when he was slaying arena stages with Ozzy Osbourne and his own group, Badlands, the San Diego–raised ax man was a *bona fide* guitar god, with a beautifully liquid and limber playing style that, much like his serpentine stage moves, seemed to flow from him effortlessly. And yet, save for a few low-key recordings, it's been more than 20 years since most rock and metal fans have heard anything new from the guitarist.

Until now. Earlier this year, after decades of relative inactivity, the 56-year-old Lee announced the creation of a new band, Red Dragon Cartel. The group, which he formed with friend and Beggars & Thieves bassist Ronnie Mancuso (and which also features singer D.J. Smith and drummer Jonas Fairley), recently released its self-titled debut album. It's a hard-hitting, 10-song collection that features guest appearances from artists like Cheap Trick's Robin Zander, In This Moment's Maria Brink and former Iron Maiden vocalist Paul Di'Anno. It also highlights Lee's inimitable guitar playing and, perhaps most importantly to him, his talents as a composer. "I was never too comfortable being seen as just a shred guy," he says. "I was always more interested in the song."

And yet, Lee first came to national attention as the man tapped to fill Randy Rhoads' incredibly large shoes in Ozzy Osbourne's band. He appeared on 1983's *Bark at the Moon* and 1986's *The Ultimate Sin*, two albums that established him as one of the preeminent shredders of his day. Then, following a sudden and unexpected dismissal from the Osbourne camp, he re-emerged in 1988 with Badlands, a heavy blues-rock combo that also featured former Black Sabbath singer Ray Gillen and future Kiss drummer Eric Singer, and emphasized Lee's songwriting chops as much as his guitar. The group released two strong records, 1989's *Badlands* and 1991's *Voodoo Highway*, but soon disbanded amidst internal tensions. With grunge and alternative rock in full bloom at the time, and Lee feeling that he was becoming pigeonholed as an Eighties-rock relic, the guitarist decided to head underground. "I figured, Okay, I've had a nice run. I'll keep making music but I'll just make it for myself," he says. "I thought I'd bow out gracefully."

Now, with Red Dragon Cartel, Jake E. Lee is ready to throw his hat back in the rock-guitar ring.

How did Red Dragon Cartel come together?
It was real casual. About two years ago, Ron [*Mancuso*] just approached me about doing something. I hadn't done anything in a while, and I can't say I really had any plans to. But he had been talking with [*producer*] Kevin Churko [*Ozzy Osbourne, Five Finger Death Punch*], who has a studio here in Vegas, and they both thought it'd be interesting to see if I was interested in playing. I had ideas that I'd saved up for the last 15 years or so, and Ron and I started to go through them. Since we didn't have a band, per se, and it was just the two of us writing and recording, we figured we'd just do like a Slash or Santana thing and reach out to different guys to see if they'd want to sing on different songs.

You mentioned that some of the riffs on the new album date back more than a decade. Did you have a lot of material stockpiled?
Oh, yeah. I had hundreds and hundreds of little WAV files in a folder on my computer. Some of them were fully fleshed-out songs, and others were just, like, five-second riffs. The one with Maria [*Brink*], "Big Mouth," that was probably one of the first things I ever recorded onto a computer, back in '96 or '97. The opening guitar thing you hear on the record, that's the actual original track I recorded back then. So it's 16, 17 years old. And the most recent thing I wrote was what became the first song on the album, "Deceived." That was probably from a few months ago. All the others fell somewhere in between.

So you've been recording all these years, but without any explicit intention to release anything to the public. What was the goal?
I was just stockpiling ideas. I still had a desire to make music, but at a certain point, particularly in the mid Nineties, I didn't see any interest from people. I'd kind of outlived my shelf life, especially since I was a part of—and I hate saying it—the hair-metal thing. So there weren't a lot of interesting opportunities coming my way. It was always people from that one genre wanting me to make more music like that. Or, because I also had Badlands, it was blues-rock guys that wanted to form blues-rock bands. But I'd already done those two things and I was looking to do something else, something more musically exotic, maybe. But I wasn't cool anymore, and I was shot down a lot.

From what you're saying, it sounds like if the musical climate had been different in the Nine-

ties you would have stayed in the game.

I would have. If I had had an opportunity to make something fresh and exciting, I certainly would have stayed. But I didn't want to just rehash Badlands or Ozzy.

During your years out of the spotlight, you went through periods where you didn't pick up a guitar at all.

Yes. Especially in the mid Nineties, when I got heavily into computer stuff. I would tear computers apart, put them back together. I used to do that with cars, too. And because of that I started looking into music software and getting involved in that. So I was still writing music, but not necessarily on guitar. And there were long stretches where I didn't play. At one point, I probably went a year without picking up my guitar. But I was always creating music in one form or another. It's always been my first love in life. It's still what I was doing all that time.

Because you haven't released much music over the last few decades, you're encased in amber for a lot of fans, so to speak. With this new record, they might be expecting to hear Jake E. Lee shredding like it's 1986.

Well, that shred thing was me in Ozzy. I don't think it was me so much in Badlands. I remember when we were recording that first Badlands record, our A&R guy would come into the studio, hear the songs and then say, "You need to do a guitar solo. You need to have your own version of 'Eruption.'" And I would be like, "Um, no, I really don't." The focus in Badlands was the music and the songs. I was hoping to shed that whole shredder thing at that time. But, that said, after all these years of having "disappeared," every once in a while I'll Google my name and I'll see a lot of people that like to talk about some of the flashier things I used to do: the over-the-fretboard thumb thing, the whammy sounds from bending the neck. People seem to focus on those things a lot.

For better or worse, those tricks helped to establish you as a guitar hero to a certain segment of music fan. Is that something you were comfortable with?

Not completely. But Ozzy did place a lot of emphasis on it. He said, "Okay, when we do a concert, you're gonna have to have a guitar solo." And I hated the whole idea of it. So that's when I came up with some of the flashier stuff. And really, toward the end of my solo spot I was just making a bunch of noise. Because I didn't want to just stand there and shred in front of a bunch of people. If you watch some of the old live footage, half of my solo spot is me rolling around on the floor and making noises with my guitar.

Were those days with Ozzy happy times for you?

I wouldn't have missed it for anything. It was very exciting. I went from being just another guitar player in L.A. to playing at the US Festival in front of hundreds of thousands of people and traveling the world. The only thing that would have made it better is if I'd been able to do it all with a group of friends, like everybody else I knew. The guys in Mötley Crüe, in Ratt—they all went up the ladder together, whereas I felt like I was in a band with a bunch of old coots that had been doing it for a long time. [*laughs*] When I'd get excited about being in a new country—shit, when I'd get excited about just being in an *airplane*—they'd all be like, "Yeah, yeah…" I didn't really have anybody to share it with. But it's still a part of my life I'll always look back on fondly.

"I'M NOT ONE OF THOSE GUYS WHO NEEDS TO GO OUT IN FRONT OF PEOPLE TO SEE IF THEY STILL LOVE ME."

You mention Ratt—a lot of people probably don't know that you were a member of the band in their early days.

Yeah. They were originally from down in San Diego, when they were Mickey Ratt. After they moved to L.A. they shortened the name. I think they ran into some problems with Disney. Then I moved up to L.A. about a year later and ended up joining them.

Ratt quickly became one of the hot bands in the Sunset Strip scene.

Sure. At the time Mötley Crüe was still the big band in town. But we were starting to headline places like the Whisky [*a Go Go*], all the big clubs.

So why did you quit?

There were a bunch of reasons. I felt that [*lead singer Stephen*] Pearcy was taking on the rock star attitude a little bit more than I cared for. He'd be drunk onstage, he'd announce a song that we'd already played three songs earlier, that kind of thing. And then there was the fact that [*late guitarist*] Robbin [*Crosby*] got into the band. Because when we started it was just me on guitar. And then Robbin moved up to L.A. maybe six months after I did, and he didn't know anybody else, so he'd come to all the Ratt shows and hang out. Then he started campaigning hard to be in the band. Eventually I said, "Okay, okay. But just play what I tell you to play. I don't want you to get in the way. I like the one-guitar thing." And he said, "No problem." But once he was in, things changed completely, of course. It was, "So when do I get to solo?" And I was like, "Dude, I'll tell you what. You can take a solo whenever you can do one better than me." Now, that was kind of mean, but it upset me when he changed his whole tune. So, basically, Robbin was getting on my nerves because I didn't want to be in a two-guitar band, and Pearcy was pissing me off because he was drunk all the time. At some point I just said, "Fuck it, I'm done."

From there, you did a short stint with Rough Cutt and then hooked up with Ronnie James Dio. You played with him right as he was launching his solo career after leaving Black Sabbath.

I met Ronnie because his wife, Wendy Dio, was managing Rough Cutt. So Ronnie would come out to all the shows and eventually he asked me to play with him. It was an early formation of the Dio band. We would jam in his garage—me on guitar, Vinnie [*Appice*] on drums and Ronnie on bass. And I remember there was no P.A., and Ronnie would stand in the room and you could hear him sing, even without a mic. And I had a 100-watt Marshall going! But I think the only song I played with him that eventually made it to his first record was "Holy Diver." I remember working on that a little bit.

After Dio, you went to Ozzy, where, even though there were a few guitarists that preceded you in his band—Bernie Torme, Brad Gillis, and even George Lynch for a minute—you were seen as the true successor to Randy Rhoads. Had you been a fan?

I thought Randy was great. Also, I *loved* Sabbath. I grew up on them. And when they fired Ozzy, me and everyone else thought that was it for him. So when he put out *Blizzard of Ozz* with Randy, I was blown away. I couldn't believe it. He came back with a vengeance.

Did you find any of Randy's guitar parts particularly challenging to play?

I can't think of anything in particular that I

Ozzy and Lee, circa 1984

found challenging. Then again, I was only given, like, a week to learn everything. So, really, it was *all* challenging! It was like one big homework assignment.

The details behind your dismissal from Ozzy's band have always been murky. But generally speaking, it seems that the two of you didn't click on a personal level.

We definitely were different types of people. And I'm sure that had a lot to do with it. I mean, I don't know personally what Ozzy's relationship with Randy was like, but from the outside it looked like they were brothers. Ozzy and I, we never connected on anything more than, "Here's a song, let's play it." We never became friends. We never bonded. We worked well together, but I think maybe at some point Ozzy wanted to get a deeper connection with his guitar player. And he obviously got that with Zakk [*Wylde*], because they spent a lot of years together.

Were you surprised to be let go?

I was. I didn't see it coming at all. In fact, it was my roommate, who was my tech at the time, who told me I was out of the band. He came back from the Rainbow one night and he said, "Everybody's talking about how you just got fired." So I called up Sharon [*Osbourne*], and I was like, "I just heard the weirdest rumor." She said, "Oh, my god. It's true, it's true." I went, "I'm *fired?*" And she said, "Yes." My whole world got turned upside down.

That said, when you came back with Badlands, it seemed, at least from the outside, to be a more authentic expression of your musical personality than maybe anything you had done previously.

Well, it was certainly another side of my playing. And I wouldn't say the stuff I did with Ozzy *wasn't* me. I loved metal, I loved Black Sabbath. It was all heartfelt. But I did have certain boundaries there. And after two records with Ozzy, I admit I was starting to feel a little bound in. So Badlands presented me with a whole new musical palate to draw from. I'd always loved blues rock, and this was a chance to play in that style. Badlands wasn't necessarily what I had always hoped to do, but it opened up a whole other side of my playing that I hadn't been able to tap into with Ozzy.

Guitar-wise, in those days you were closely associated with the white Charvel that came to be known as Whitey. But in reality that guitar wasn't a Charvel at all, correct?

That's right. It was actually a mid-Seventies Strat. And originally it had a tobacco sunburst finish. Back in San Diego I worked at a guitar store, and I picked it out of a dozen Strats they had there. And the thing is, I originally intended to get one with a [*whammy*] bar. But when I went through all the guitars, the one that didn't have the tremolo on it was head and shoulders above the rest as far as its tone. So I got that one. Otherwise, I probably would have played a bar through my whole career.

So how did a tobacco-burst Strat become a white Charvel?

By the time I moved up to L.A. my guitar was looking kind of trashed. And the tobacco sunburst thing didn't really fit in with the Sunset Strip vibe. Looking back on it now, it sounds

FRANK WHITE

kind of silly, but the guitar didn't look cool. Everybody else seemed to have bright, custom guitars. I kind of felt like the poor boy. So for my birthday, my roommate at the time, who worked as a painter in the Charvel shop, offered to take it in and paint it. And while it was in the shop, they also shaved down the headstock and slapped on a Charvel sticker. So that was it. But at least now I felt like I belonged! Even though I was really just an imposter. [*laughs*]

You also changed the pickups.

Yeah. I would always swap out my pickups in those days. Eventually I settled on a [*Seymour Duncan*] JB for the bridge humbucker, and the two single-coils were DiMarzio SDS-1s. And for amps, I had two old Marshall 100 watts—a Plexi and an aluminum face. In the studio, I would doubletrack my parts, with the Plexi on one side and the aluminum face on the other. And then I had my Boss OD-1 [*OverDrive*], the two-knob version. I would just turn down the distortion and crank the volume on it.

What gear did you use on *Red Dragon Cartel*?

The bulk of the rhythms were done with my '68 SG Standard, and for leads I used either my '63 SG Junior or my '58 Les Paul TV Special. For amps, I had a new EVH [*5150*] head that belonged to Kevin [*Churko*] and a '68 plexi 50-watt of Ron's. On some things, like "Feeder," I played this little eight-watt Lockard, which is a great-sounding amp. Super saturated. And then I also had a '69 Laney Supergroup 100-watt—the classic Sabbath amp—which I used on "Deceived" and "War Machine."

Are you planning to do extensive touring around *Red Dragon Cartel*?

We're doing a few shows, and we have some festivals lined up in Europe, where they still like old guys like me. [*laughs*] Japan looks promising, too. But I don't know about America. They're not as fond of somebody my age. But if the demand is there, I'd be glad to do it.

So now that the album is out, is Jake E. Lee's self-imposed exile, so to speak, over?

Who knows? I'm more of the thinking of, Okay, we made a record, let's go out and see what the response is, see if anybody gives a shit, see if we can tour and take it from there. But I'll say this: If it doesn't work, I'm happy to fade back into the woodwork again. I've had a nice career and I'm not looking to relive my glory days or anything like that.

You don't crave the spotlight.

Nah. Not at all. I do miss playing live, but I'm not one of those guys who needs to go out in front of people to see if they still love me. It's not a priority of mine.

That's a rare thing in rock and roll.

Yeah. [*laughs*] I guess I'm just bashful. GW

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SOUND CHECK

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Tweak and Destroy

RANDALL THRASHER HEAD BY CHRIS GILL

FOR THE PAST 25 years or so, Randall amplifiers have played an influential role in shaping the sound of modern metal. Dimebag Darrell's preference for Randall amps like the RG-100 and his signature Warhead model completely changed metal guitarists' minds about the virtues of solid-state amps. Back in 2002, Randall raised approving eyebrows with its revolutionary MTS Series tube amps, featuring modular preamps designed by Bruce Egnater, which were endorsed by Kirk Hammett, Scott Ian and George Lynch. That led to the development of Randall Signature Series amps for Hammett, Ian and Lynch.

In April 2012, Randall announced a new partnership with design engineer Mike Fortin of Fortin Amplification, known for his acclaimed high-gain tube amp designs. As a result, Randall has introduced two entirely new amp lines designed by Fortin—the Thrasher Series and RD Diavlo Series—that usher in a new era of all-tube amps designed for the modern metal connoisseur. With the exception of Randall's current signature models (which include amps designed for Nuno Bettencourt and Ola Englund, and new Fortin-designed signature amps for Hammett, Ian and Lynch), the Thrasher head is the reigning flagship overlord of Randall's amp offerings, providing a bone-crushing 120 watts of output and some of the biggest, baddest sounds ever to emanate from four glowing tubes.

FEATURES The Randall Thrasher head is a big beast of an amp, harnessing the power of four 6L6 power amp tubes and six 12AX7 preamp tubes to provide 120 watts of output with incredibly saturated gain. It features two fully independent channels (clean and gain), each

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with its own volume, gain, bass, middle and treble controls, and three-position shift switch to change each channel's voicing. Both channels share a boost switch; when engaged, it boosts Channel 2 by a preset amount, but Channel 1 has a boost knob that lets the user control the amount of gain. Channel 1 (the gain channel) additionally has separate high-frequency and low-frequency gain controls, and Channel 2 (clean) includes a bright switch.

The master section has master volume, depth and presence controls. Separate 1/4-inch input jacks are provided for guitars with passive or active pickups, and a channel-selection switch is located beneath the inputs in case you want to select channels without a foot controller.

The Thrasher's rear panel is loaded with professional features that recording engineers and guitar techs dream of alike. In addition to a wide array of speaker output jacks, the rear panel features XLR emulated and 1/4-inch raw line outputs with a ground-lift switch, and an effect loop with series and parallel return jacks and adjustable send level. There are also voltmeter test points and bias controls, and two 1/4-inch footswitch jacks for engaging the effect loop and selecting channels and the boost functions using the included two-button footswitch controller.

PERFORMANCE When it comes to modern high-gain metal tones, the Thrasher is simply mind blowing. The preamp's multiple gain stages produce layer upon layer of harmonically rich textures that sound like several guitars playing at once. Channel 1's separate low- and high-frequency gain controls provide incredible tone sculpting power. By boosting the high-frequency gain and turning down the low-frequency gain, upper strings benefit from greater sustain and compression while the bottom end retains crunch, definition and fast attack. These controls are particularly useful for guitarists playing seven- or eight-string or baritone guitars. Even with the gain boosted to the max, the amp produces virtually imperceptible white noise, making a noise gate unnecessary unless you need an on/off clamp for palm muting or other rhythmic effects.

The clean channel is equally impressive in its own right, producing crystalline highs, robust mids and tight percussive bass. The clean channel's headroom is impressive, but if you want overdrive crunch, it's available by engaging the boost switch. I'm not a fan of reverb on high-powered amp heads, so I'm glad it's absent here, but the clean tones sound phenomenal with a digital reverb unit patched into the effect loop.

While the Thrasher ships with 6L6 tubes, it can accommodate EL34 or 6550/KT88 tubes as well. I installed a quartet of 6550s into it, made the appropriate bias adjustments, and was blown away at the massive, chunky and tight tones that emanated forth. If you prefer smoother and more compressed tones, EL34 tubes are the way to go, but no matter what type of tube you choose, the Randall Thrasher delivers the goods when you want the power and the glory of today's most aggressive high-gain tones.

CHEAT SHEET

- A two-channel 120-watt amp head featuring separate gain and clean channels, each with its own boost switch.
- The gain channel features high-frequency and low-frequency gain controls that allow sculpting of incredibly complex tones.
- Three-position shift controls for each channel change the voicing of the tone stacks, giving greater control over the amp's character and response.
- **THE BOTTOM LINE** Connoisseurs of high-gain tones will immediately want to experience the powerful capabilities of the Randall Thrasher, which is likely to go down in history as a legendary amp in metal guitar circles.

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GUITAR WORLD PLATINUM AWARD EXCELLENCE

Semihollow Victory

PRESTIGE MUSICIAN PRO DOUBLE CUTAWAY CS By Eric Kirkland

HISTORICALLY, SEMIHOLLOW guitars have been associated with jazz, electric blues, folk-rock and classic rock. Their clean, warm tones are perfect for full-sounding rhythm work and expressive lead playing. Unfortunately, the semihollow design has typically been too feedback-prone for high-gain amplification and too slow for modern fleet-fingered technique. As a result, electric semihollow guitars have been relegated, for the most part, to traditional musical styles and embraced by only a small number of modern metal guitarists, who undoubtedly spend a good deal of time tweaking the EQ to minimize feedback and the action for fast fretwork.

Prestige has brought the electric semihollow into the modern world with its Musician Series line of semihollows that feel and sound more like acoustically enhanced solidbodies. The maple-capped Musician Pro Double Cutaway CS is the latest in the series. It marries reverentially classic styling with the midrange kick of a solidbody, hot Seymour Duncan humbuckers and low action across a neck that has both a modern shape and a flat radius.

FEATURES As a true semihollow guitar, the Musician Pro has a solid center block under the bridge and pickups, and open chambers under each f-hole. It's a thinline body style, not much deeper than an average solidbody electric, utilizing arched maple on the top and back to increase the volume of acoustic airspace. This wide-grain maple is a softer variety, offering tight, but not bright, acoustic tones and excellent resistance to humidity.

Significantly, whereas most hollow- and semihollow-body guitars have a 24 3/4–inch scale length, the Musician Series guitars have one of 25 1/2 inches, which allows for better dynamics along with an overall tighter feel. This also allows strings to ring through more strongly and sustain longer, and it provides better performance for players who like to tune down.

The Musician Pro's carved mahogany neck is neither deep nor thin and tapered gently enough to allow for serious speed. This is complemented by a flat, 14-inch radius across the nicely adorned rosewood board. Sweeps, three-position scales and two-handed techniques can be played with ease. Double cutaways and, of course, the Seymour Duncan JB and 59 pickups, add to the Musician Pro's shredworthiness. Although more commonly paired in mahogany solidbodies, these overwound neoclassics have found a unique home in Prestige's Musician Pro Series, matching midrange muscle and rapid response to musicality and reengineered refinement.

PERFORMANCE Neither cavernous nor prone to feedback, the Prestige Musician Pro DC has tempered acoustic qualities that give notes an extra sense of space and dimension without straying from the response of a great solidbody. It's exciting and inspiring to actually feel the balance of open highs and controlled acoustic resonance when fretting notes. Instead of forming slowly, notes instantly respond with an airy, luminous midrange hue.

Difficult scalar and two-handed passages fly off this fast and flat fretboard with an added dimension of tonal adrenaline. The guitar's abundant natural sustain—the result of its longer-than-average scale length—also allows players to reduce their amps' preamp gain for a less compressed tone with greater cut. Achieving a range of classic-to-modern clean tones is simply a matter of adjusting the amp's midrange: more for country, less for big-box jazz.

CHEAT SHEET

LIST PRICE $1,320
MANUFACTURER Prestige Guitars Ltd., prestigeguitars.com

- Seymour Duncan SH1-59 neck and SH4-JB bridge pickups provide smoky, Sixties-era clean tones, lightning-fast pick response and enough midrange meat to handle high-gain styles.

- The 25 1/2–inch scale length is ideal for more expressive dynamics, a tighter feel and greater sustain, and it's perfect for players who like to tune down.

- **THE BOTTOM LINE** The Prestige's semihollow Musician Pro Double Cutaway CS covers almost any musical ground with the stout midrange of a solidbody and the elusive airiness of a hollowbody. It's like having four guitars in one.

GUITAR WORLD GOLD AWARD PERFORMANCE

Grand Slam

HUGHES & KETTNER GRANDMEISTER 36 **By Chris Gill**

HUGHES & KETTNER'S POPULAR TubeMeister 36 amp packs so many features into its diminutive chassis that it's hard to imagine how anything could be added to its impressively versatile design. With the new GrandMeister 36 amp, Hughes & Kettner has achieved this seemingly impossible task by developing an entirely new amp model housed in the same size chassis and featuring the same 36-watt format along with numerous extras. They include an additional channel (for a total of four), onboard effects, a boost function, presence and resonance controls, an adjustable noise gate, a MIDI Out/Thru jack (in addition to MIDI In) and 128 patches. Most impressive of all is the ability to adjust all of the GrandMeister 36's controls and switching via MIDI. Hughes & Kettner even developed a free iPad app that guitarists can use to program sounds in real time.

FEATURES At its core, the GrandMeister 36 is a 36-watt tube amp featuring four EL84 tubes in the power section and three 12AX7 tubes in the preamp section. It has four fully independent channels—Clean, Crunch, Lead and Ultra—yet the amp's front panel is uncluttered, providing nine knobs, one rotary channel-selector dial, five pushbutton switches, and toggle switches for power and standby. The master, presence, resonance and reverb knobs always control those functions, but the remaining five knobs do double duty, serving as treble, mid, bass, volume and gain controls for each channel and providing control over delay level, feedback, delay time, modulation type and intensity when triggered with the FX Access button. The other buttons activate the amp's boost, noise gate, effect loop and store function.

The GrandMeister 36's rear panel is similarly feature laden. Here you'll find MIDI In and Out/Thru jacks, send and return jacks for the effect loop, a 1/4-inch line output, rotary noise gate sensitivity control, Hughes & Kettner's acclaimed Red Box DI output with a classic/modern speaker output button, an LED display for the TSC (Tube Safety Control) function, and buttons for selecting 18-watt, five-watt, one-watt and speaker-off Power Soak modes. The single speaker output jack accommodates any load from eight to 16 ohms.

Only one sound at a time is accessible via the front panel controls, but guitarists can instantly access and store 128 different presets via MIDI using the FSM-432 MKIII MIDI foot controller. The FSM-432 MKIII is also required for using the GrandMeister 36 Remote iPad app, and the iPad also needs to be connected to a MIDI interface.

PERFORMANCE Even without its abundance of features, the GrandMeister 36 would be an impressive amp and a stunning bargain for its four-channel tube-amp design. The clean tones range from razor sharp to classic fat warmth, and the distortion palette covers everything from crunchy grind to the most saturated yet ballsy crush. The EQ controls deliver a wide range of desirable tones with the precision of a studio console. Even the effects and digital reverb sound full, dynamic and expressive.

Navigating the front-panel controls and dialing in sounds is very easy using the amp on its own, but the FSM-432 MKIII foot controller and iPad app are highly recommended to really experience the full range of the GrandMeister 36's capabilities. Connecting a foot controller and a MIDI interface between the amp and iPad may seem a little complicated at first, but the foot controller adds much to the playing experience. Each preset stores every parameter normally accessible via the front panel, plus Power Soak modes. The app is very easy and intuitive to use, offering virtual rotary knobs and switches for each parameter, a numeric delay BPM display and detailed preset names that contain as many characters as you want.

Even without its abundance of features, the GrandMeister 36 would be an impressive amp and a stunning bargain for its four-channel tube-amp design.

CHEAT SHEET

- **STREET PRICES**
  GrandMeister 36, $1,199; FSM-432 MKIII, $199
  MANUFACTURER
  Hughes & Kettner, hughes-and-kettner.com
- A compact 36-watt four-channel all tube amp featuring chorus, flanger, phaser, tremolo and digital reverb effects, a noise gate, Power Soak modes, Red Box DI and more.
- 128 presets are accessible via the FSM-432 MKIII foot controller and are programmable via MIDI using the free GrandMeister 36 Remote iPad app.
- **THE BOTTOM LINE**
  Possibly the world's smallest four-channel amp, the GrandMeister 36 offers everything guitarists need in the studio or onstage, from its wide variety of world-class tones to remote control of settings via an iPad.

New EQ
WHATS NEW AND COOL

EVH
WOLFGANG CUSTOM RELIC USA

The EVH Wolfgang Custom Relic U.S.A. has a hand-oiled heavy-relic finish and is the first Wolfgang guitar model with a mahogany set neck. It features a 1 1/2–inch-thick mahogany core with a half-inch-thick arched maple top and aged black-and-white binding. The neck has a Fifties-era profile, dual graphite reinforcement rods, and a compound-radius ebony fingerboard with 22 vintage-style stainless-steel frets and mother-of-pearl block inlays. Electronics include two direct-mount Wolfgang Zebra humbucking pickups, two Bourns 500k low-friction volume controls and two Bourns 250k high-friction tone pots. The guitar is available in black, gold and Vintage Burst gloss relic finishes.
STREET PRICE $5,999
EVH, evhgear.com

Godlyke
TWA FLY BOYS MINI PEDALS

Godlyke's TWA Fly Boys mini guitar pedals feature a lightweight extruded-aluminum chassis, quality components, bulletproof construction and true-bypass switching. The FB-01 Distortion offers Marshall-style distortion with controls for drive, tone and level; the FB-02 Overdrive delivers classic tube-amp overdrive with Warm and Hot modes; and the FB-05 Metal pushes out Eighties-style high-gain distortion and features a Lo/Hi boost switch. The FB-03 Echo has 600 milliseconds of transparent delay time, and the FB-04 Chorus serves up lush, vintage-style chorusing with controls for rate, depth and level.
STREET PRICES Distortion, Overdrive, Metal, $69 (each); Echo, Chorus, $79 (each)
Godlyke, godlyke.com

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GUITAR WORLD GOLD AWARD PERFORMANCE

Special Brew

TONECONCEPTS DISTILLERY PEDAL By Chris Gill

WHEN TONECONCEPTS SET out to make a new stomp box, it did the unthinkable by asking guitarists what they wanted that was missing from the plethora of pedals already on the market. The result is the Distillery pedal, which, despite its name, does not make vodka or whiskey but rather is a clean boost/overdrive pedal that allows guitarists to brew up their own signature tones. Observant readers may note that a bajillion clean boost/overdrive pedals are out there already, but the Tone Concepts Distillery is truly different, from the way that it virtually becomes an integrated part of an amp to the incredible variety of natural-sounding tones it delivers.

FEATURES The Distillery pedal functions as a transparent preamp that provides up to 20dB of adjustable volume boost. It also has controls labeled "guts" and "bleed" that provide an extra gain stage and passive tone control, respectively. The shape circuit—which can be added to the boost function via the shape footswitch—is a versatile filter EQ. It includes a contour knob that rolls off high frequencies and emphasizes mids as it is turned clockwise, and an edge knob that adjusts the filter's Q, making the EQ curve's shape wider as the knob is turned clockwise. Other features include bright-red LEDs that illuminate when the boost and shape sections are engaged, true-bypass switching, mono 1/4-inch input and output jacks, and nine-volt power via either a battery or optional power adapter.

PERFORMANCE The Distillery's preamp performs like an extra power amp hitting your amp's front end, delivering impressive dynamics, crunch and definition without compression or fizz. The main boost section can provide a significant increase in gain that retains your guitar's character while making the overall tone bigger, fatter and more aggressive. The signal cleans up as you back down the guitar's volume control without making the tone sound weak or wimpy. The bleed control can emphasize high frequencies for more cut and definition at the full counter-clockwise position. Turning it clockwise cuts treble and makes the sound warmer—perfect for giving single-coil tones more body.

The Shape section provides an impressive variety of natural tones that can make your guitar sound fatter and warmer or even make humbuckers sound like single-coils. Although the shape section functions differently than most EQ sections and is not immediately intuitive, it encourages guitarists to use their ears rather than their eyes to dial in the tones they want.

CHEAT SHEET

STREET PRICE
$179
MANUFACTURER
ToneConcepts Inc., toneconcepts.com

- The main boost section provides up to 20dB of clean boost and has a guts control for dialing in added distortion grit and a bleed control that tames treble frequencies.
- The Shape section is a versatile filter EQ with a contour knob that emphasizes midrange and an edge control that adjusts the filter's Q bandwidth.

THE BOTTOM LINE
The ToneConcepts Distillery greatly expands the distortion textures and tonal versatility of a guitar and amp setup while preserving your rig's basic character and personality.

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GUITAR WORLD PLATINUM AWARD EXCELLENCE

Deep Impact

JERICHO AVENGER LONG-SCALE ELECTRIC GUITAR By Eric Kirkland

LONG-SCALE ELECTRIC guitars are a logical choice for modern guitarists who crave more depth, resonance and sonic authority yet prefer to avoid the hand-cramping neck width of most seven- and eight-string axes. Studio engineers' routinely utilize them to thicken anemic tracks, but onstage applications have understandably been limited by their typically larger bodies and equally unwieldy 28- to 30-inch-scale necks. Jericho Guitars is a relative newcomer that hopes to change this paradigm with its sleek and stylized Avenger. The Avenger is a 27-inch-scale guitar that looks and feels like any standard-scale guitar and is designed to complement the tonal curve of today's high-gain super amps.

FEATURES As the old joke goes, guitar players are willing to try anything new, as long as it's identical to what they're currently using. Thus, with some careful design and construction choices, Jericho made the Avenger's length and body size identical to those of any standard-scale guitar. Lightweight mahogany ensures fully formed lows and midrange depth, but the critical tone and construction elements are neck-centric.

Jericho specially selects the maple used for its necks from a reserve stock in British Columbia and extends a long, tone and stability enhancing neck tenon into the body. The neck is created by affixing flat-sawn maple to the sides of a rock-solid quarter-sawn maple core and topping it with an ebony fretboard, producing defined notes and withstanding the tension exerted by massive strings. Hardware, likewise, is selected for musicality and stability. It includes a Graph Tech TUSQ XL nut, Grover tuners and a TonePros Tune-o-matic bridge. The pickups are Seymour Duncan's Invader at the bridge and a Full Shred at the neck, which are mated to a three-way switch and master controls for volume and tone. Although not expressly built for a long-scale guitar, the pickups' overwound gain, magnet strength and EQ curve are an ideal match for the Avenger's weighty voice.

PERFORMANCE There is no rule that says you have to string the Avenger with baritone-sized wires. In fact, Jericho encourages players to experiment with string gauge. I ultimately preferred it set up heavy on the lows and light on top. The Avenger is smooth, fast and highly responsive, with the conventional feel of low action paired to a C-shaped neck. When plugged into a high-gain amp channel—preferably one with enough power and damping to deliver the Avenger's full spectrum of low-end tone—the Avenger delivers extreme levels of low-end thrust, yet it remains musical and expressive. The high-gain Duncan pickups aren't overly focused in the lows, so there's no need to worry about blowing out your speakers. The highs, however, will scream off the ebony fretboard with tone that is fully developed and three-dimensional, unlike standard-scale guitars with a higher resonant peak.

CHEAT SHEET

STREET PRICE
$849
MANUFACTURER
Jericho Guitars, jerichoguitars.com

- Flat-sawn sides and a quarter-sawn core ensure that the maple neck is stable enough to handle the strings' higher tension, yet has enough bounce to produce organic tones.
- Seymour Duncan Invader and Full Shred humbuckers deliver famously hot highs and dialed-in lows, while optimizing tonal balance with pole pieces that are height-adjusted to match the bridge's radius.
- **THE BOTTOM LINE** Jericho's 27-inch scale Avenger vastly expands the guitar's range while maintaining the physical dimensions, feel and weight of more commonly scaled guitars, opening a new door into the realm of deep-toned musical expression.

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> — Art Thompson / Guitar Player

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  A Superior Instrument that Unleashes Your Ability and Feeds Your Genius

> *"While the Mark Five is absolutely stacked with features, not one feels like a marketing gimmick or sales tool – they all have a significant effect on tone and/or functionality – gig it, record it, hell, just look at it all day. It's nothing short of a remarkable engineering and tonal achievement."*
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MESA ENGINEERING

Hands Off

IK MULTIMEDIA IRIG BLUEBOARD BLUETOOTH MIDI CONTROLLER

By Chris Gill

FOR A FEW years now we have praised the incredible portability and power of app-based guitar rigs. But while the numerous apps and hardware for iOS- and Android-based devices have shrunken the recording studio to a setup that can fit into a gig-bag pocket, the solutions for using guitar apps onstage haven't always been particularly powerful or gig worthy. IK Multimedia's iRig BlueBoard is the long-awaited solution for performing guitarists who need a hands-free means to control an app-based rig, using Bluetooth technology to wirelessly communicate with various iOS devices and even Mac computers.

FEATURES The iRig BlueBoard boasts an incredibly simple, streamlined design, offering four backlight-illuminated, oversized footswitches housed in a compact controller that's only about an inch longer than a full-sized iPad and easily fits into a guitar case or gig-bag pocket. The controller also provides two expansion TRS 1/4-inch jacks for MIDI expression pedals to control volume, wah effects, or assignable continuous parameters like EQ, gain, effects rate and delay time. The iRig BlueBoard operates on four AAA batteries and provides an on/off switch to preserve battery life when the controller is not in use.

PERFORMANCE Because the iRig BlueBoard supports Bluetooth 4.0 and Bluetooth Low Energy, it's compatible only with the latest iPhone (4S, 5, 5C), iPad (3rd or 4th generation, Mini), iPod Touch (5th generation) and various Apple desktop and laptop computers introduced since June 2012. The reliable transmission range is just over 30 feet. I was able to get it to work about 40 feet from an iOS device in a controlled home studio setting, but I wouldn't want to try that distance on an action-packed stage. The free BlueBoard app facilitates Bluetooth connection and allows users to assign various MIDI program or control changes to the footswitches and expansion jacks while seamlessly integrating with any variety of guitar or music production apps.

CHEAT SHEET

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THE BOTTOM LINE
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Buzz Bin

Ernie Ball Power Peg Pro

For most guitarists, changing strings ranks somewhere between laundry and dusting in the list of time-consuming chores. It's admittedly a more unpleasant task for the vast majority of gigging guitarists who can't afford a tech or backup instrument, especially when a string breaks onstage and you're forced to change it in front of an impatient audience. That's when you suddenly understand the concept of time dilation in Einstein's theory of relativity, as seconds become minutes and minutes become hours.

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—Chris Gill

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COLUMNS

NEW COLUMN!

THRASH COURSE

By Dave Davidson of Revocation

For video of this lesson, go to GuitarWorld.com/Feb2014
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PICK YOUR POISON

Utilizing different picking techniques, and how to play "Invidious"

HELLO, EVERYONE, and welcome to my new *GW* column. Over the next few months, I'll be demonstrating many of the techniques and musical devices I employ in my playing and writing with my band, Revocation. I hope the concepts I present will help you become a better musician and inspire you to discover new sounds on the guitar.

I'd like to start off by demonstrating some of the licks I play in "Invidious," from our latest, self-titled release. Some of the melodic phrases in the tune are performed using *hybrid picking*, a technique sometimes referred to as "chicken pickin'," wherein I combine standard flatpicking with fingerpicking. Hybrid picking is not usually associated with thrash metal-style guitar playing, but I find the technique to be extremely useful in executing fast, unusual phrases like these.

FIGURE 1 represents the primary melodic lick in "Invidious," which, as you can see in our video for the song, I originally performed on banjo. I pretty much always play a seven-string guitar, tuned down one half step (low to high, B♭ E♭ A♭ D♭ G♭ B♭ E♭). All of the examples in this column, however, can be easily played on a standard six-string guitar, as the seventh string is not used.

The lick is based on the E blues scale (E G A B♭ B D), and I accentuate the flatted fifth, B♭, by repeatedly pulling off from this note to the open G string, followed by E (fourth string, second fret). The lick is built from a repeating three-note pattern played in a rhythm of even, or "straight," 16th notes, which creates a shift wherein the first note of the three-note pattern falls on each beat. On beat three, I slide up to the fourth fret on the G string, followed by the open high E, which I pick with my middle finger. I like playing the lick this way—that is, with hybrid picking—because it serves to emphasize that high E note and make it jump out of the pattern. In the tune, this one-bar *ostinato* (repeated) lick is played 15 times, and the 16th time I end with a staccato B♭ that lands squarely on beat three.

FIGURE 2 illustrates the rhythm part that is played under the single-note ostinato lick. Using the exact same rhythmic syncopation throughout, I move from E5 to G5 and B♭5, followed by a C7 chord voicing that is atypical in thrash metal guitar playing. I then repeat the E5-G5-B♭5 progression, ending on E5 and culminating with a single-note riff that, like the single-note melody, ends on B♭ squarely on beat three of the final bar.

Later on in the tune, I play a different riff that is based on the exact same fret-hand technique and rhythmic syncopation, as shown in **FIGURE 3**. This riff begins with a pull-off to the open B string, starting with a high B note, fretted at the 12th fret and followed by the pull-off and then an F♯ on the third string's 11th fret. The pull-off then moves down to the eighth fret on the B string and then over to the 11th fret of the G string. At the end of the lick, I employ hybrid picking again, picking each F♯ note on the B string with my middle finger.

Tune guitar down one half step (low to high: E♭ A♭ D♭ G♭ B♭ E♭)

FIG. 1

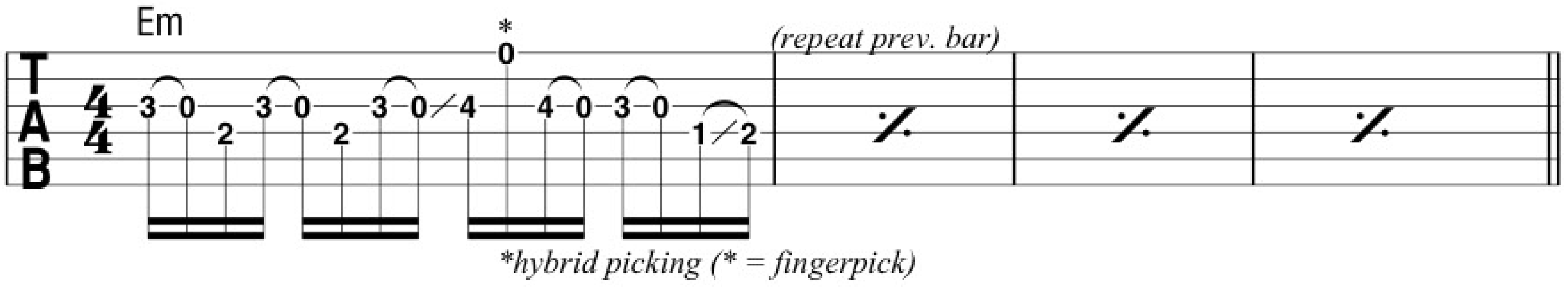


FIG. 2 rhythm part

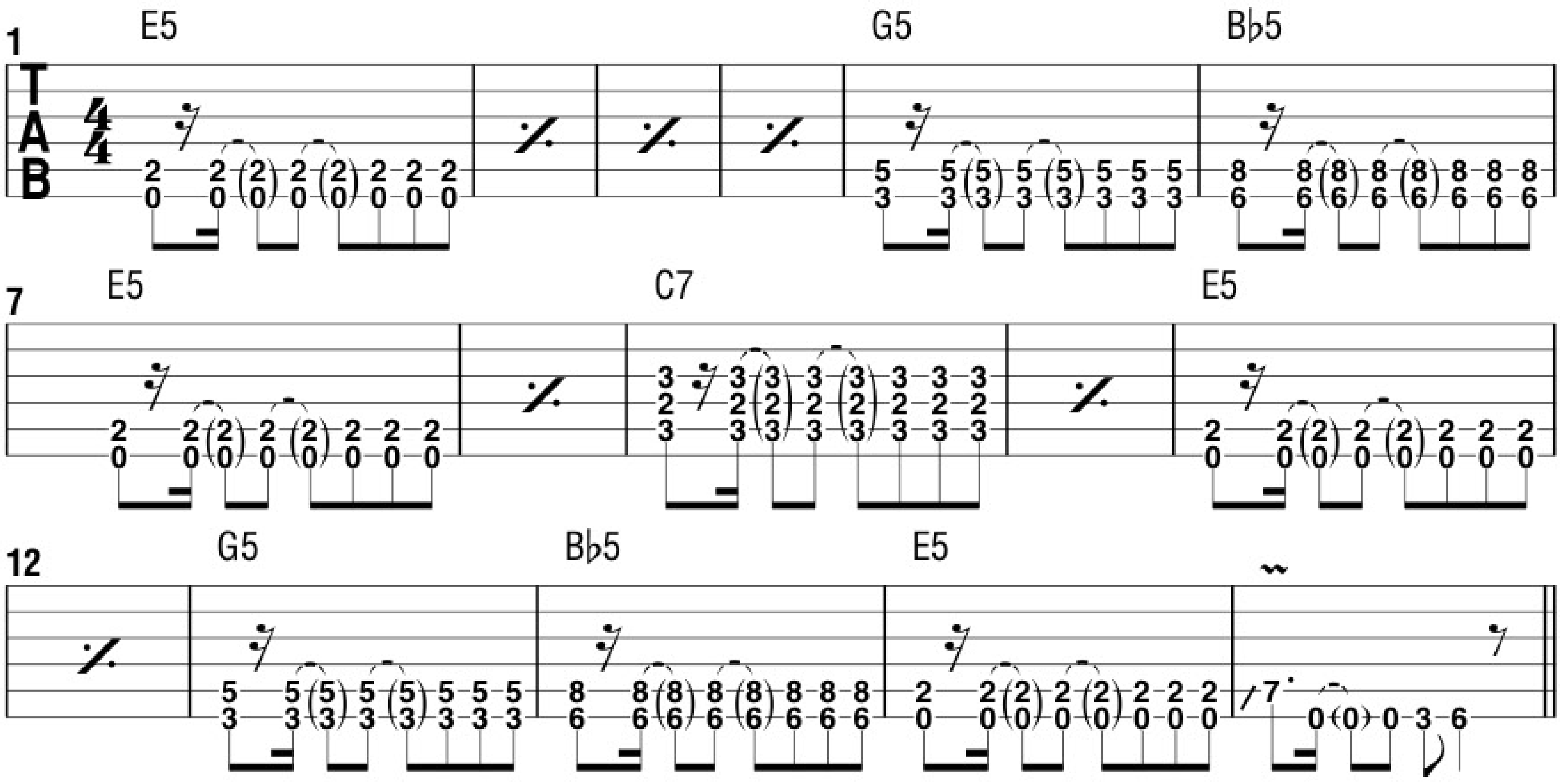
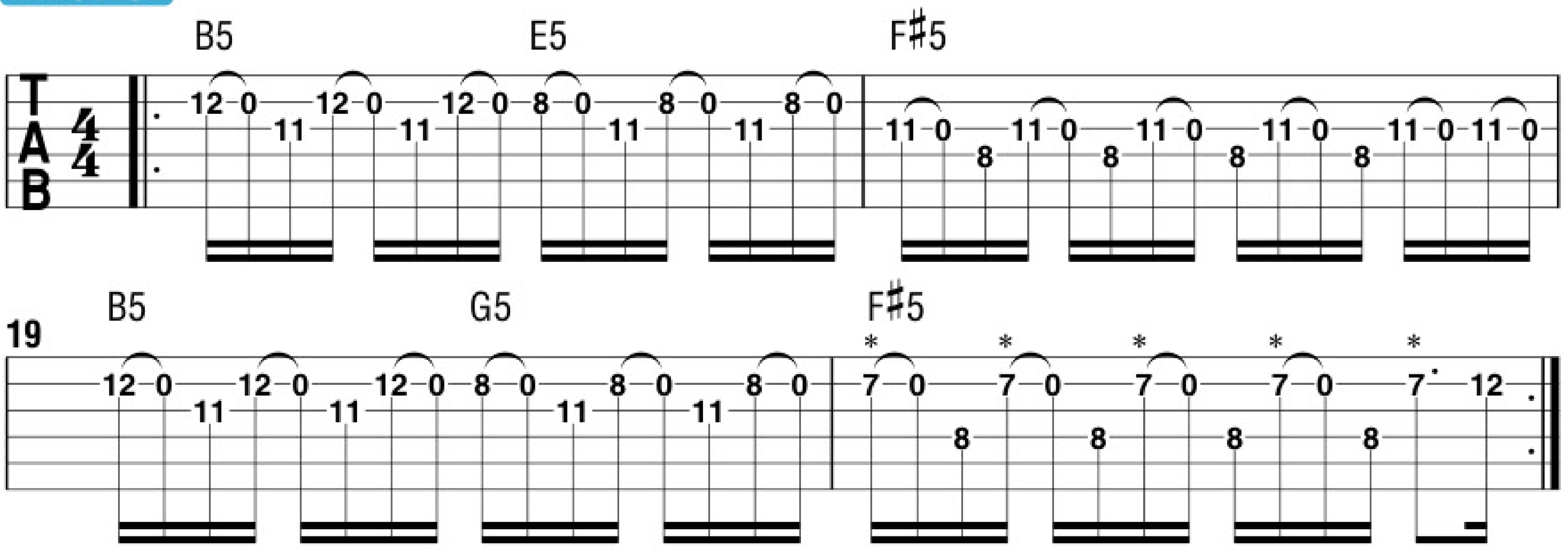


FIG. 3



DAVE DAVIDSON is the founding guitarist for technical death metallers Revocation. Their latest, self-titled release is out on Relapse Records.

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WILD STRINGDOM

By John Petrucci

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OPTICAL ILLUSIONS

Moving across the fretboard in unusual ways to produce unique runs

OVER THE YEARS, people have noticed that when I play certain runs, my fingers move in the opposite direction of the notes that they hear. For example, as my fret hand moves up the fretboard, the sequence of notes that is heard descends (and vice versa). For this month's column, I've put together a few runs that demonstrate this unusual approach as applied to both ascending and descending patterns. This kind of "positional wizardry" can be used to generate interesting melodic patterns that can be used in a variety of ways.

In **FIGURE 1**, I begin on the low E string in a high fretboard position and end on a high string in a lower position. The run is based on the A Aeolian mode (A B C D E F G), which is also known as the A natural minor scale and is intervallically spelled 1 2 ♭3 4 5 ♭6 ♭7. The overall concept behind this line is a consistent progression of six-note groups, or "cells," that move to different areas of the fretboard while remaining *diatonic* to (within the scale structure of) A Aeolian. The run is played in a rhythm of even 16th notes, which, due to its inherent four-note grouping, results in a more unusual melodic "shape" than if I had played the pattern in a triplet or sextuplet rhythm.

I begin by ascending through the first six notes—E F G A B C—then "backpedal" slightly and descend to the previous two notes, B and A, in alternating fashion. The next six-note phrase begins on G, two scale degrees higher than the previous starting note, and consists of the notes G A B C D E, played in ascending form. Once again, I alternate between the last two notes in the same way, which sets up the beginning of the next six-note phrase, starting on B on the fourth string's ninth fret, which is two scale degrees higher than the previous starting point. This "up-six, back-two" pattern then repeats three more times, culminating on a high A root note. Be sure to use consistent alternate (down-up-down-up) picking throughout this figure, and, as always, strive for crystal-clear articulation.

In **FIGURE 2**, I begin on the high E string and work my way up the fretboard while

FIG. 1

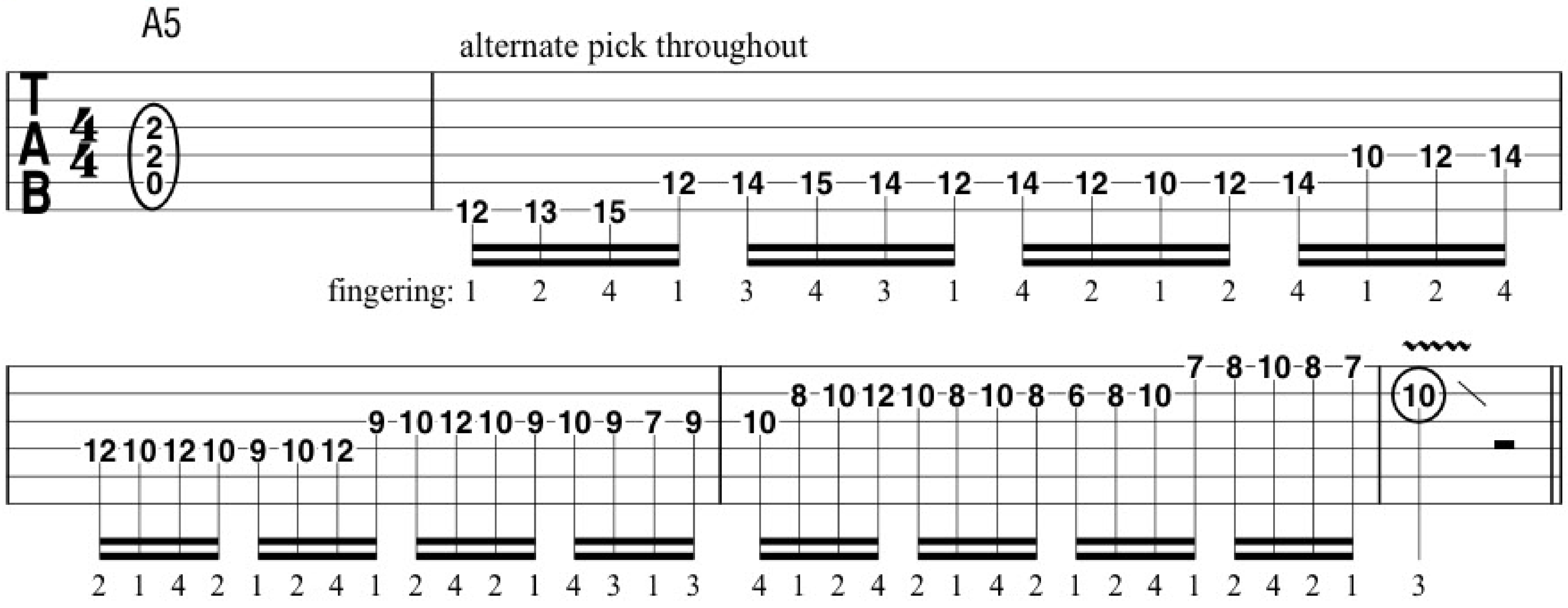


FIG. 2

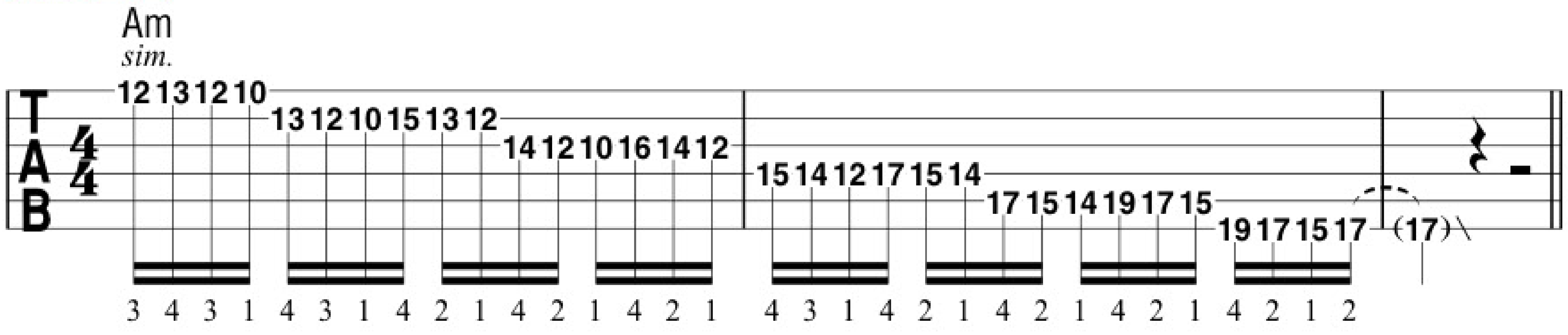
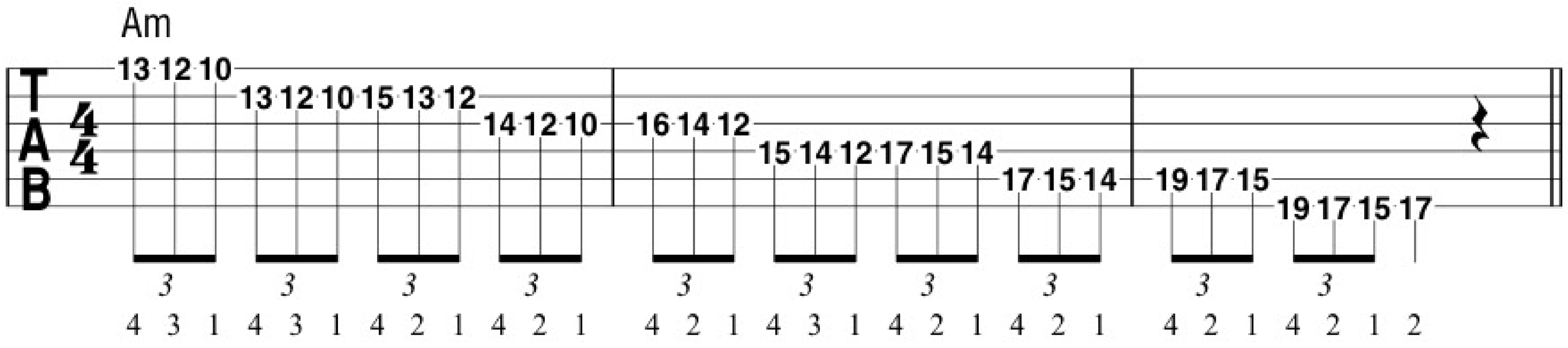


FIG. 3 as triplets



descending gradually on each lower string, pitch-wise. Like **FIGURE 1**, this run is also based on A Aeolian/natural minor and six-note "cells" played in a 16th-note rhythm. After descending through the first six notes—F E D C B A—I quickly shift up the fretboard to a note that is three scale degrees higher in the scale, D, and then repeat the descending six-note pattern. This second sequence ends on F (third string, 10th fret), so I begin the next six-note sequence three scale degrees higher, on B (third string, 16th fret). This process repeats three more times, culminating in a low A root note (sixth string, 17th fret). Again, alternate picking is utilized throughout, so strive for even and precise execution.

FIGURE 3 provides a clearer picture of the shapes used in **FIGURE 2** by illustrating them as eighth-note triplets. Here, one can more easily see how the six-note pattern descends through the notes of A natural minor across two beats at a time. When playing the run in a straight 16th-note rhythm (rather than in an eighth- or 16th-note-triplet rhythm), be cognizant of the difference in feel and where the downbeats fall.

JOHN PETRUCCI is the cofounding guitarist of the progressive metal band Dream Theater. Their new, self-titled album is out on Roadrunner Records.

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ROCKIN' THE COUNTRY

By Joe Don Rooney

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THE OPEN ROAD

Combining diverse stylistic elements, and my take on "Life Is a Highway"

THIS MONTH I'D like to talk about my playing on "Life Is a Highway," Rascal Flatts' cover of a song written by Tom Cochrane that we recorded in 2006 for the Disney/Pixar animated film *Cars*. Previously released as a single by Cochrane in 1991, the song was already a big crossover hit, and it proved to be a perfect match for this all-ages movie, as it combines a positive message with a catchy country-flavored melody, a soulful uptempo rhythmic groove and some chunky rock rhythm guitar parts, onto which I put my own stamp and some country-rock-style leads. Our version of the song became one of our biggest hits, and it remains a concert fan favorite.

One of the things I love about "Life Is a Highway" is its *swing-16ths* feel, which is comparable to that of the classic Van Halen song "Beautiful Girls" and just makes you want to start bobbing your head and tapping your foot. **FIGURE 1** shows how I play the intro, which is kind of a Seventies R&B/disco-style riff built around a double-stop on the top two strings, strummed in a funky 16th-note rhythm, using a loose, flowing down-up-down-up strum and some fret-hand muting to create those percussive "chuck-a" sounds (indicated by *X*s in the tablature). I use my ring finger to barre the top two strings at the 13th fret initially. This enables me to mute the unused lower strings by lightly resting my fret hand's first two fingers across them and strum freely without hitting any unwanted notes. In the last measure of the phrase, I barre the double-stop with my index finger so that I can hammer onto the 15th fret with my ring finger and play a fiddle-like fill.

This figure leads into the song's main riff, which is based on a progression of shifting power chords in the key of D minor/F major, with single-note fills added. **FIGURE 2** shows what I play the first time through the riff when performing the song live, for which I switch from rhythm to lead in bar 4 and play melodic licks with bends on the B string. Notice again the use of fret-hand muting, first to get those "chuck-a" strums in bar 4 and then to "rake" into the bends in bars 5 and 7. I perform the bends with my ring finger, supported by the middle finger for added strength and control, which really helps when applying the vibrato.

For the first verse, similar to **FIGURE 3**, I settle into a palm-muted power-chord riff peppered with short, unmuted fills, inspired in part by Eddie Van Halen, Lynyrd Skynrd and Steve Morse. Notice the quick 16th-note-triplet double hammer-on in bar 4, which reinforces the underlying swing-16ths feel, and the use of minor-to-major-third hammer-ons in bars 5 and 6, which create a bluesy sound.

FIGURE 4 shows what I play live for the bridge section that precedes the guitar solo, which I'll cover next month. I switch to a clean tone here, which creates an effective, welcome contrast to the overdriven sound I use for the rest of the song. In bar 4, I do a finger slide within a chord to mimic the sound of a B bender (a technique I covered in the September 2013 issue.) If you're having trouble holding the lower notes of the chord while sliding the index finger, simply let go of them momentarily.

à la "Life Is a Highway" (live version)
Guitar is tuned down one half step (low to high, E♭ A♭ D♭ G♭ B♭ E♭).

FIG. 1 intro funky double-stops

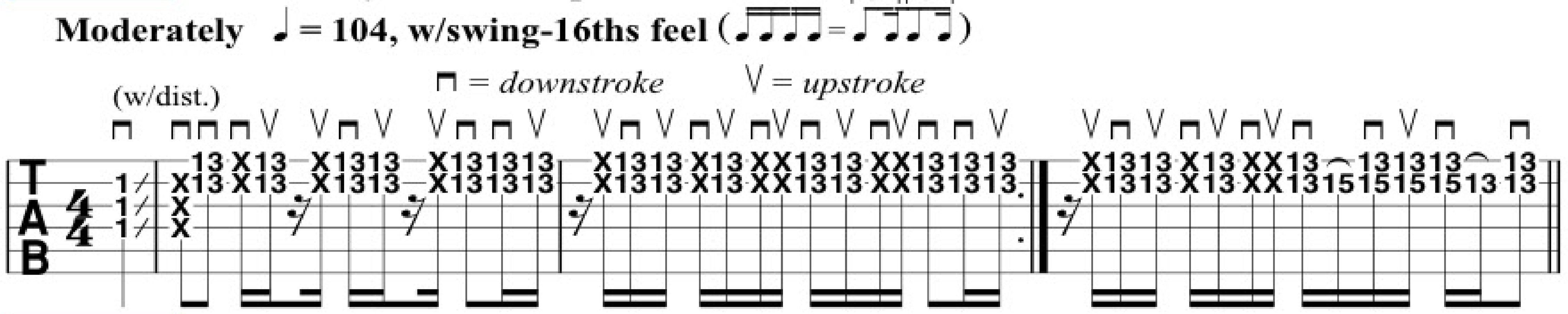


FIG. 2 power chord riff and lead licks

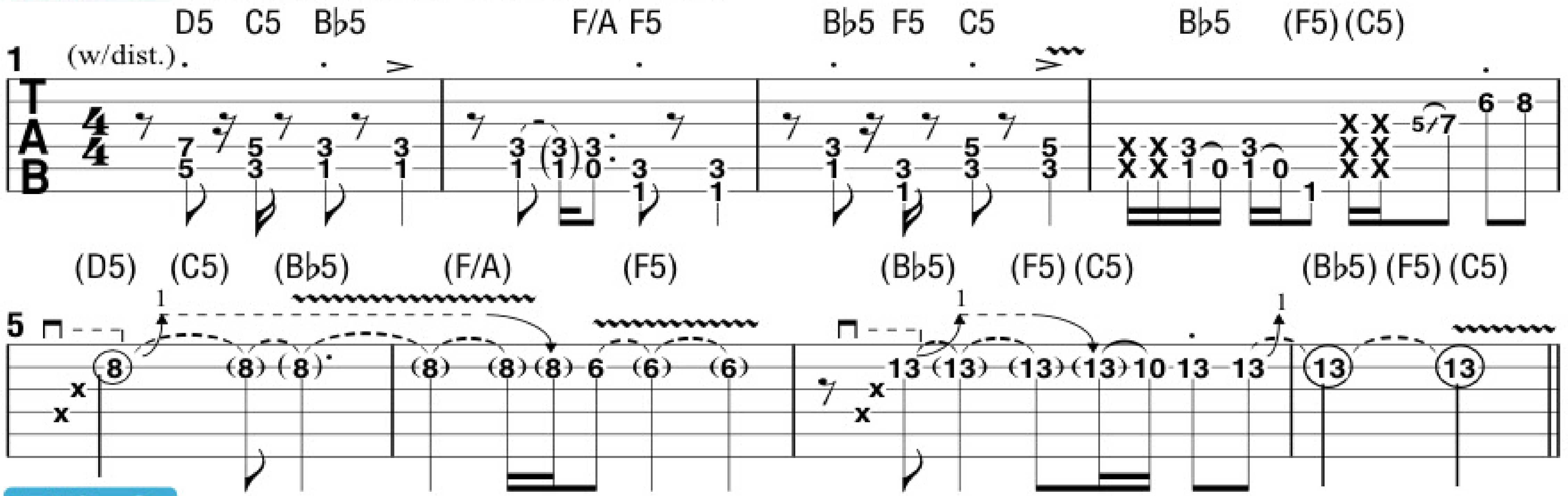


FIG. 3 first verse fills

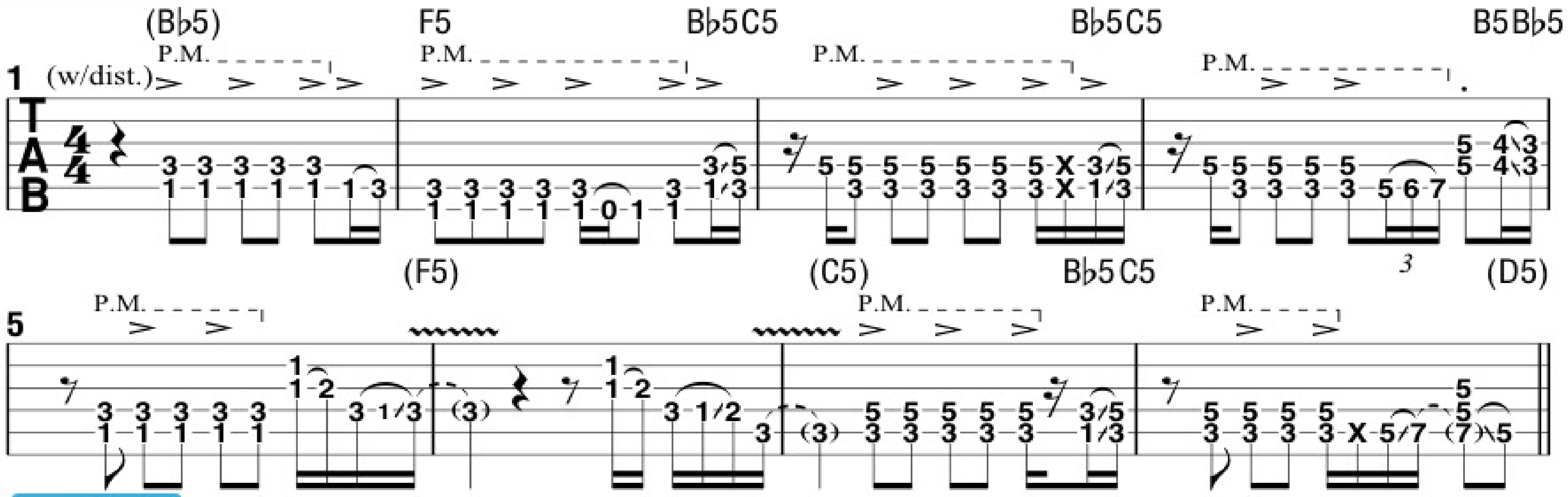
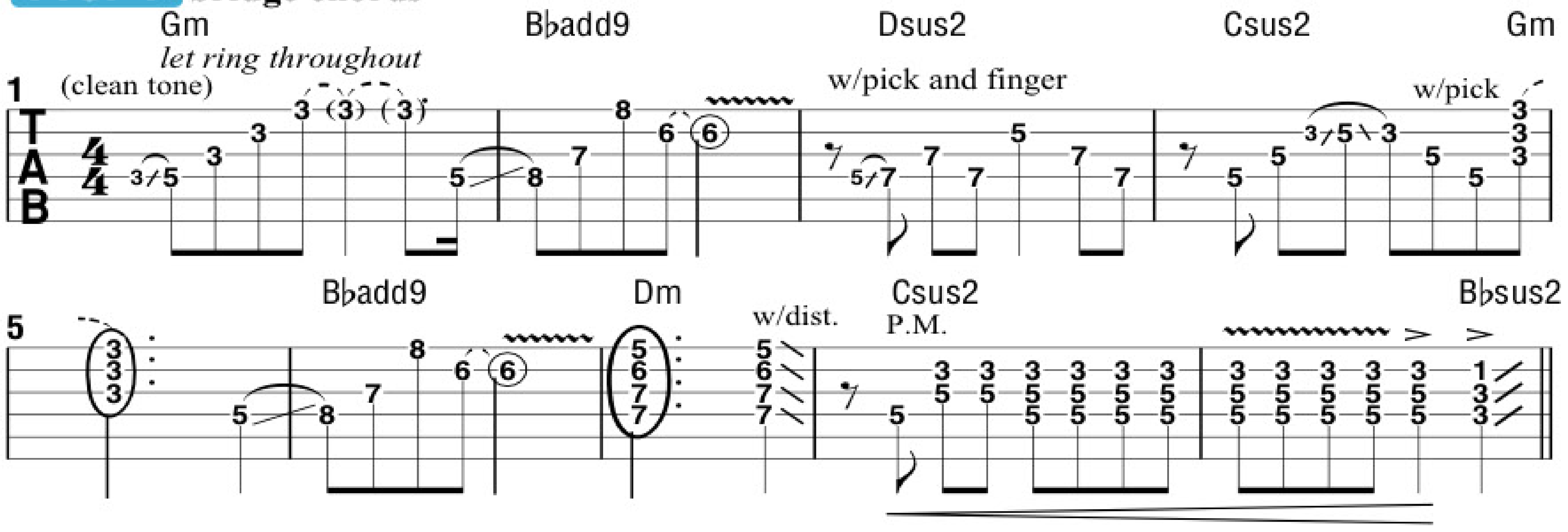


FIG. 4 bridge chords



JOE DON ROONEY is the lead guitarist in Rascal Flatts, whose latest album is the 2012 release *Changed*.

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STRING THEORY

By Jimmy Brown

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LOOP APPEAL, PART 2

The climactic conclusion of my original solo over the "Aeroplane" vamp

PICKING UP WHERE we left off, this month I'll present the remainder of an original rock guitar solo I composed called "Loop Appeal," which is played over a funky groove and "i-IV Dorian vamp" and inspired by the Red Hot Chili Peppers song "Aeroplane." There's something about this tempo's "pocket" (around 100 beats per minute), the key of G minor and, specifically, the Gm7-to-C chord vamp that feels ideally suited to the timbre of an overdriven electric guitar and the way the notes ring, as well as the feel of the string tension for bending.

FIGURE 1 begins where we left off, 13 bars into the solo, at which point I play a classic Albert King/SRV-style bend lick based on the G minor pentatonic scale (G B♭ C D F) and adorned with a reinforced bend vibrato (two or three fingers are used to bend then shake the string), which requires extra effort and gusto to make happen in a way that doesn't sound sheepish. Interestingly, it seems that a lot of rock, blues and metal guitarists, subconsciously perhaps, shy away from bend vibratos because they force you to go out on a limb and expose your vibrato technique, or lack thereof. You're sort of baring your soul with this move, but when done well, it ultimately expresses your unique musical personality, or voice, like no other technique can.

This bend ushers in a rapid-fire repetiton lick in bar 14, for which I employ a 16th-note triplet motif to create rhythmic intensity and density and build tension. This really gets the adrenaline pumping by bar 16, at which point I change things up by launching into a Mike Stern– and Michael Brecker–inspired 16th-note "power bebop" line across the next three bars, which serves to outline and really "get inside" the changes. Notice the use of chromatic passing tones here and how they are employed in a way that implies Gm9 (G B♭ D F A) and C13♯11 (C E G B♭ D F♯ A) sounds.

After a brief, welcome pause in bar 19, taken so as to "catch my breath," I initiate a southern rock-style repetition lick with fast pull-offs, à la Lynyrd Skynyrd's "Free Bird," using hybrid, or chicken, picking (pick-and-fingers techique) to quickly and efficiently alternate between the B and G strings. I particularly enjoy playing this kind of quick repetition lick with a great, sensitive drummer

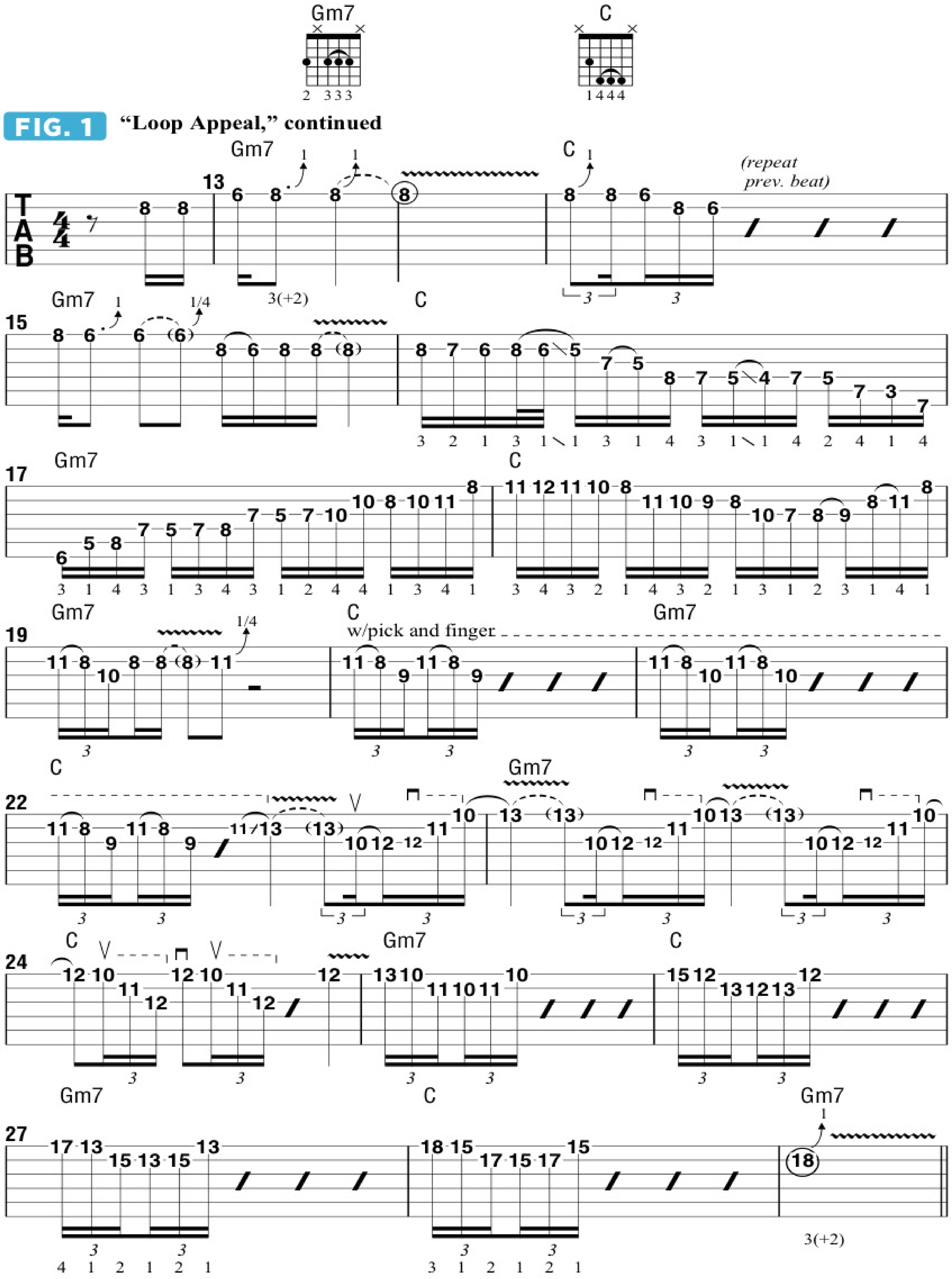


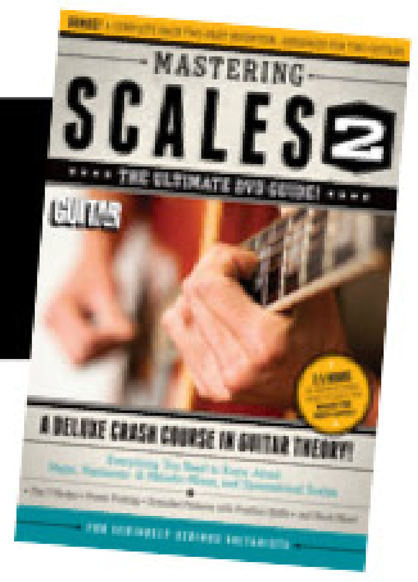
FIG. 1 "Loop Appeal," continued

who picks up on them and parrots them with rhythmically identical supporting rolls/fills.

This is followed by some rhythmically charged arpeggio sweeps going into bar 23 and through the end of bar 24, which lead into the solo's climactic finish, a series of repeating, alternate-picked arpeggios, played in 16th-note triplets, that climb up the neck and *superimpose* Gm9 and C9 (C E G B♭ D) sounds over the basic Gm7 and C chords, culminating in a big bend vibrato on the high G root note (bent up to from F).

I hope this solo has given you some food for thought when it comes to improvising over this kind of two-chord vamp. I obviously wear my musical influences on my sleeve, but I think that's okay because I try to combine them in original ways to express myself and feel the joy of playing things I love, which is what it's all about.

Senior music editor JIMMY BROWN has transcribed hundreds of songs and authored instruction books and DVDs. His latest DVD, *Mastering Scales 2*, is out now! Get yours at store.guitarworld.com.



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COLUMNS

METAL FOR LIFE

by Metal Mike

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PRE-SPRING TRAINING (OR WINTER BOOT CAMP)

A fresh batch of technically challenging exercises to keep your chops fired up

BACK IN THE Holiday 2012 issue, I compared guitar playing to being like a winter sport. In the summer, we tend to put away our guitars while we engage in outdoor summer activities. Speaking for myself, my chops tend to get a little neglected over the warm months, whereas in the winter, I'm happy to sit by the fire and play guitar for hours on end. As we head into the dead of winter, I'd like to revisit this topic and provide some fresh guitar playing exercises/calisthenics that you can use to quickly and efficiently get your pick- and fret-hand chops back in shape.

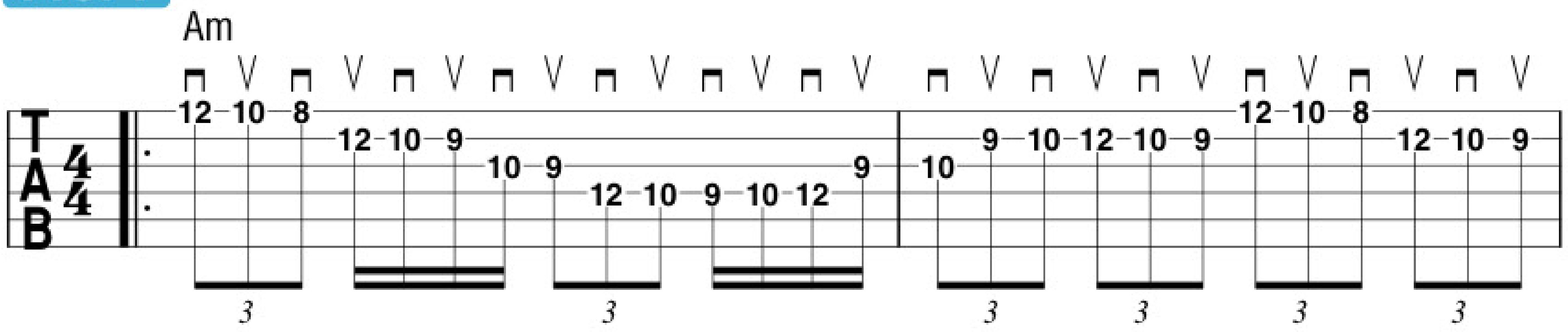
FIGURE 1 is a single-note run based on the A harmonic minor scale (A B C D E F G♯), which is intervallically spelled 1 2 ♭3 4 5 ♭6 7. Using alternate picking and a three-notes-per-string approach throughout (except on the third string where two notes are played), I start with a downstroke, descending from a high E note (first string, 12th fret) down one and a half octaves to B (fourth string, ninth fret), and then back up the scale to a B note one octave higher. I then alternate between repeated descending eighth-note triplets on the B and high E strings, after which I return to the beginning of the lick and repeat the note sequence from the top.

As you'll notice, the rhythmic phrasing of this run is a little odd in bar 1 in that I switch from eighth-note triplets to 16th notes twice; bars 2 and 3 consist of eighth-note triplets only. Count slowly and carefully as you become accustomed to the phrase, and be sure to keep the alternate picking consistent. As always, start slowly and gradually build speed. Strive to play as cleanly and efficiently as possible while remaining relaxed and not expending effort/energy unnecessarily.

Hammer-ons and pull-offs are essential elements of fret-hand technique, and **FIGURE 2** is designed to work specifically on them. You begin with a long series of repeated pull-offs that descend from high to low strings and then begin a series of ascending hammer-ons that bring you back up from the low E string to the high E. In bars 1 and 2, I repeatedly play pairs of two-note pull-offs on each string, fretting all notes with the index finger and pinkie. I think of this first two-bar phrase as an Am-type run. In bars 3 and 4, I ascend using index-to-pinkie hammer-ons, moving up from low to high strings within the structure of B diminished seven (B D F G♯). I conclude the phrase on a high G note with vibrato.

FIGURE 3 offers another diminished exercise, this one being more of a sweep-arpeggio type of idea, in that one must quickly descend and ascend across the G and D strings with only one note played on each string. I think of this as E diminished seven (E G B♭ C♯), but any of the notes may be thought of as the root (this is true of all diminished-seven arpeggios). I use a combination of alternate and economy picking to play this exercise and quick index-finger slides up the B string every two beats to shift up to the next higher symmetrical arpeggio inversion.

FIG. 1



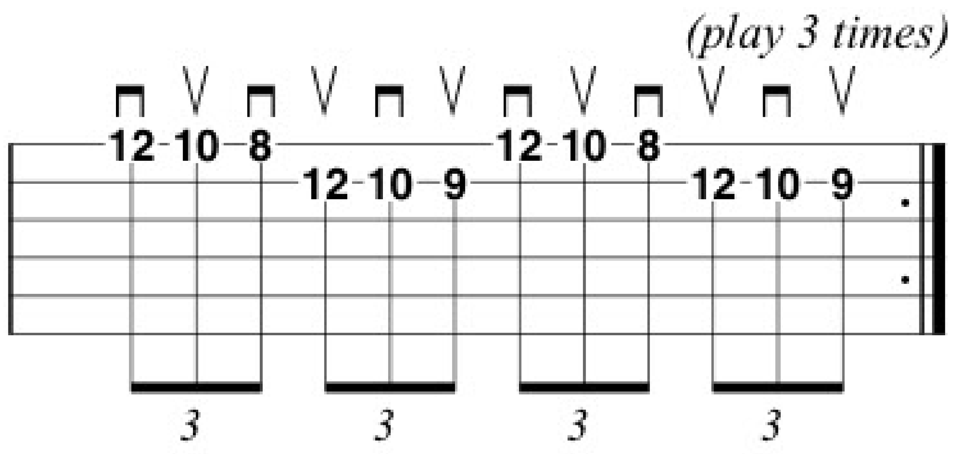
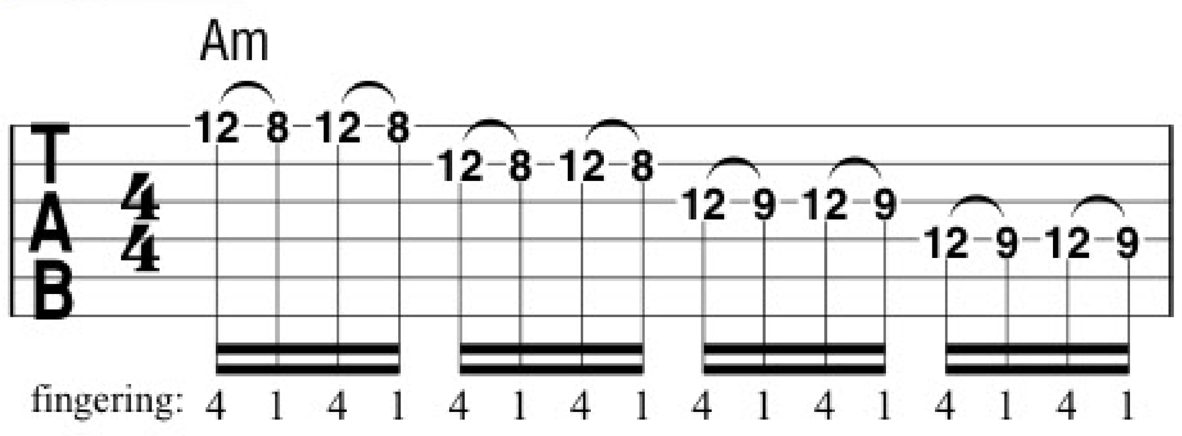
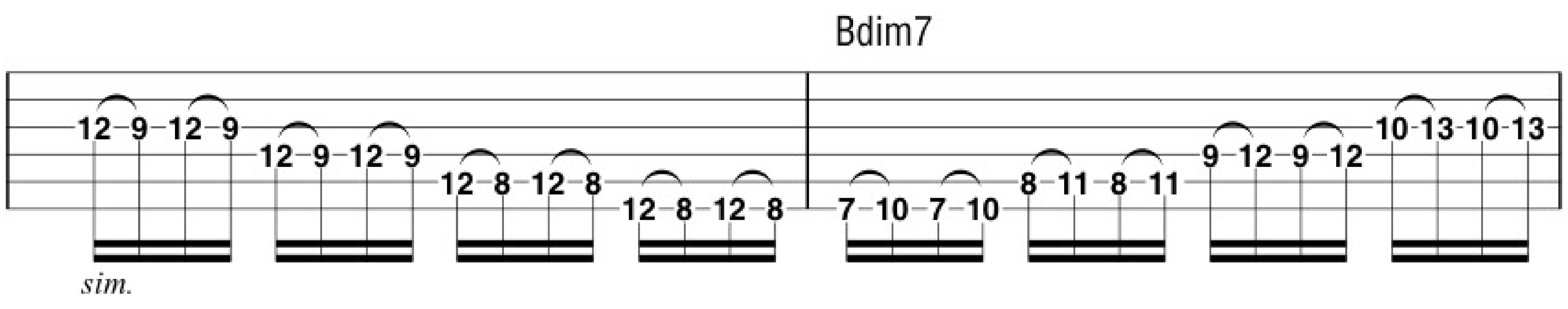


FIG. 2





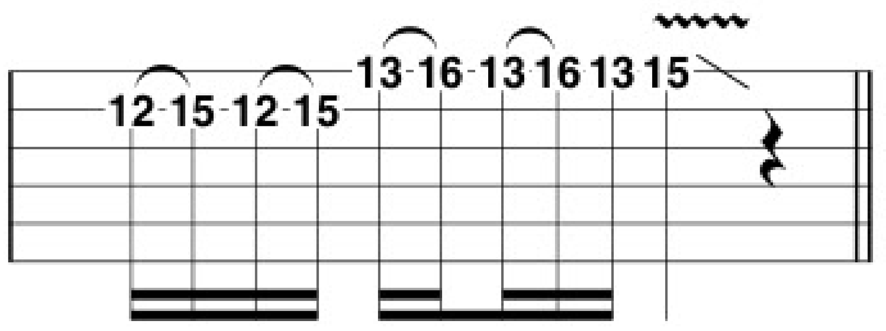
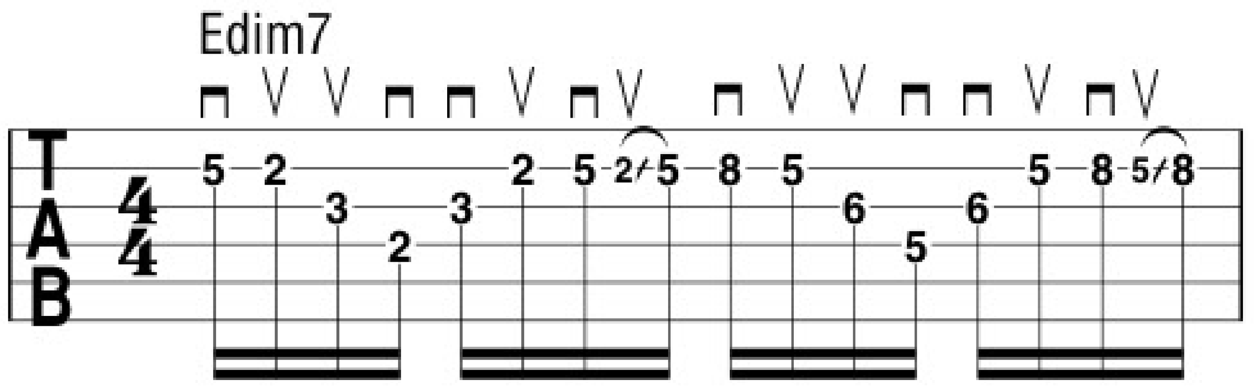
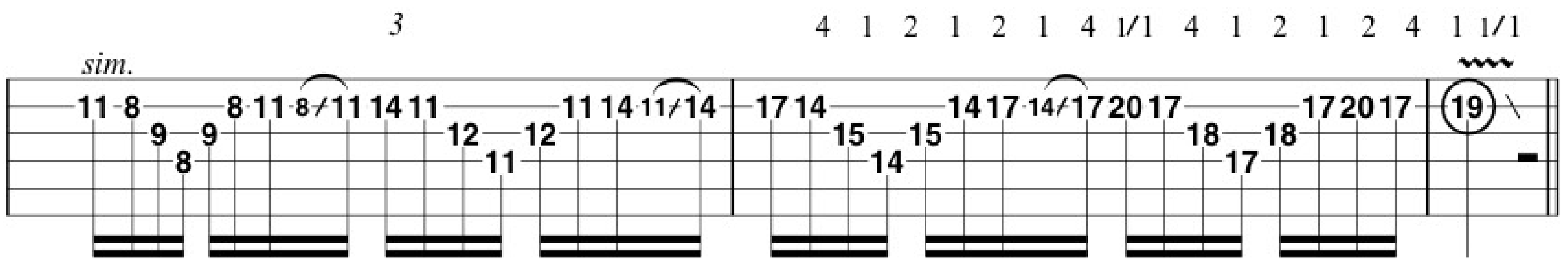


FIG. 3





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TALKIN' BLUES

by Keith Wyatt

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ROCK BILLY BOOGIE

Grady Martin and the roots of rock

LAST MONTH, WE looked at Nashville guitarist Grady Martin's graceful, acoustic *Tejano* melodies on Marty Robbins' cowboy classic "El Paso." This month we'll go to the opposite musical extreme and examine Martin's contribution to electric rock and roll.

In the wake of Elvis' massive breakthrough, 1956 was a year of opportunity for new rock and roll talent, but record companies often called on Nashville session players to replace inexperienced young band members with professional backing. Among these artists was the Memphis-based Rock & Roll Trio—singer Johnny Burnette, his brother Dorsey on bass and electric guitarist Paul Burlison—who checked into Nashville's Quonset Hut studio in early July and emerged four days later with a string of rock and roll classics. Burlison was a raw, energetic player, but the tracks featured highly original and technically sophisticated guitar parts that—as evidence clearly indicates—were performed by studio veteran Martin. His thick, driving sound and the rhythm section's hard-hitting even, or "straight," eighth notes point directly to the future of rock.

On the Trio sessions, Martin pulled an array of imaginative ideas out of his custom-made Bigsby solidbody guitar. Especially notable are the two-octave intervals played simultaneously on the sixth and first strings that run throughout "The Train Kept A-Rollin' " and "Honey Hush," which informs **FIGURE 1**. Use your middle finger to fret the high E string and either your index finger or thumb to fret the low E. Pick with either your thumb (or a thumbpick) and index finger, or use a flat pick plus your middle finger, a technique that has come to be known as *hybrid picking*.

FIGURE 2 compiles an assortment of other Martin-style gems, including a chromatic run combined with half-step bends (bars 1–4, "Rock Billy Boogie"), open-string pull-offs (bars 7–8, "Lonesome Train"), and fast, flat-picked triplet runs (bar 9, "Drinking Wine Spo-Dee-O-Dee"). Martin was also fond of double-stops, both standard blues-style phrases (bars 5–6) and *pedal points* (a melody moving against a fixed note; bar 10).

FIG. 1

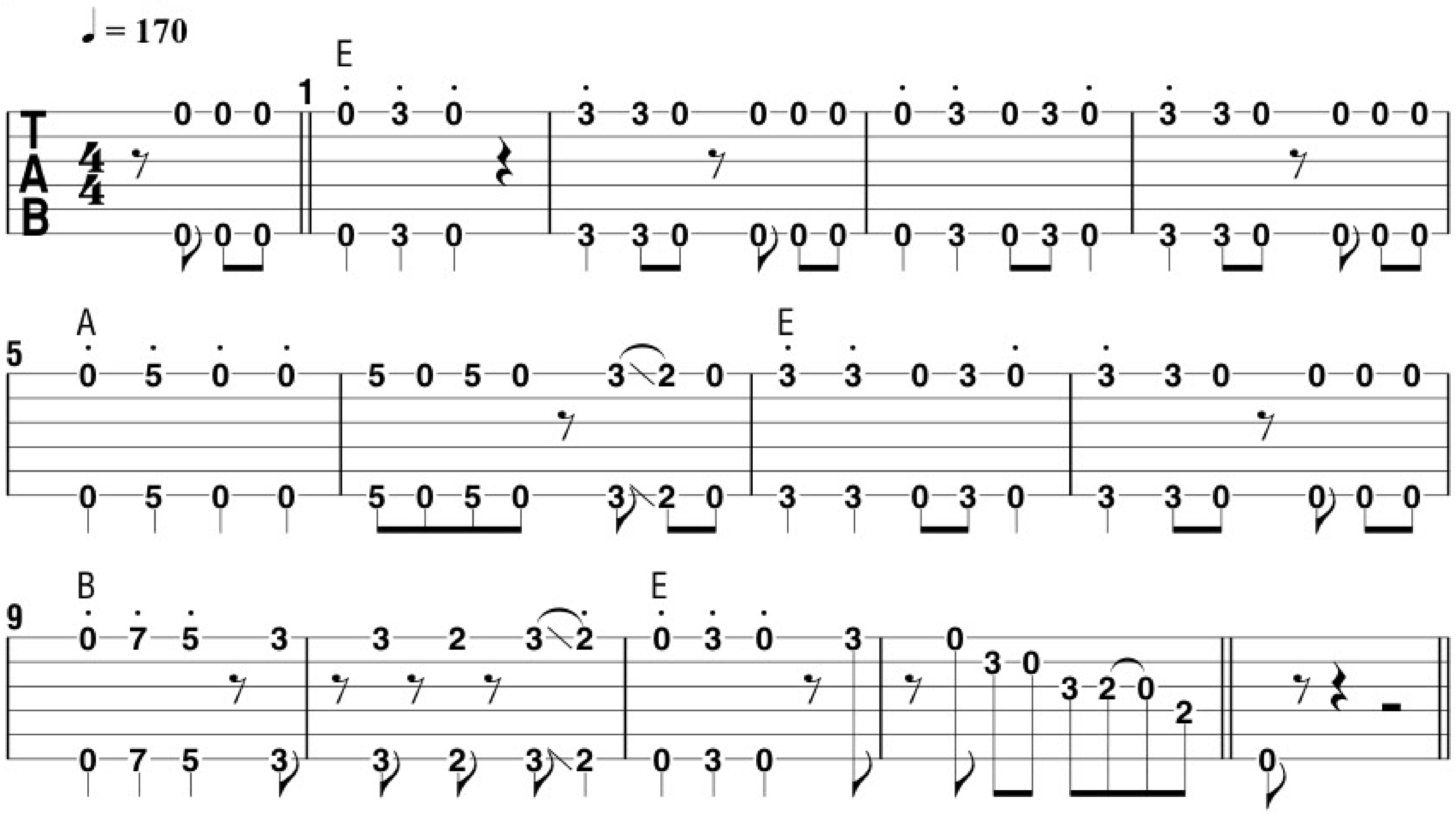
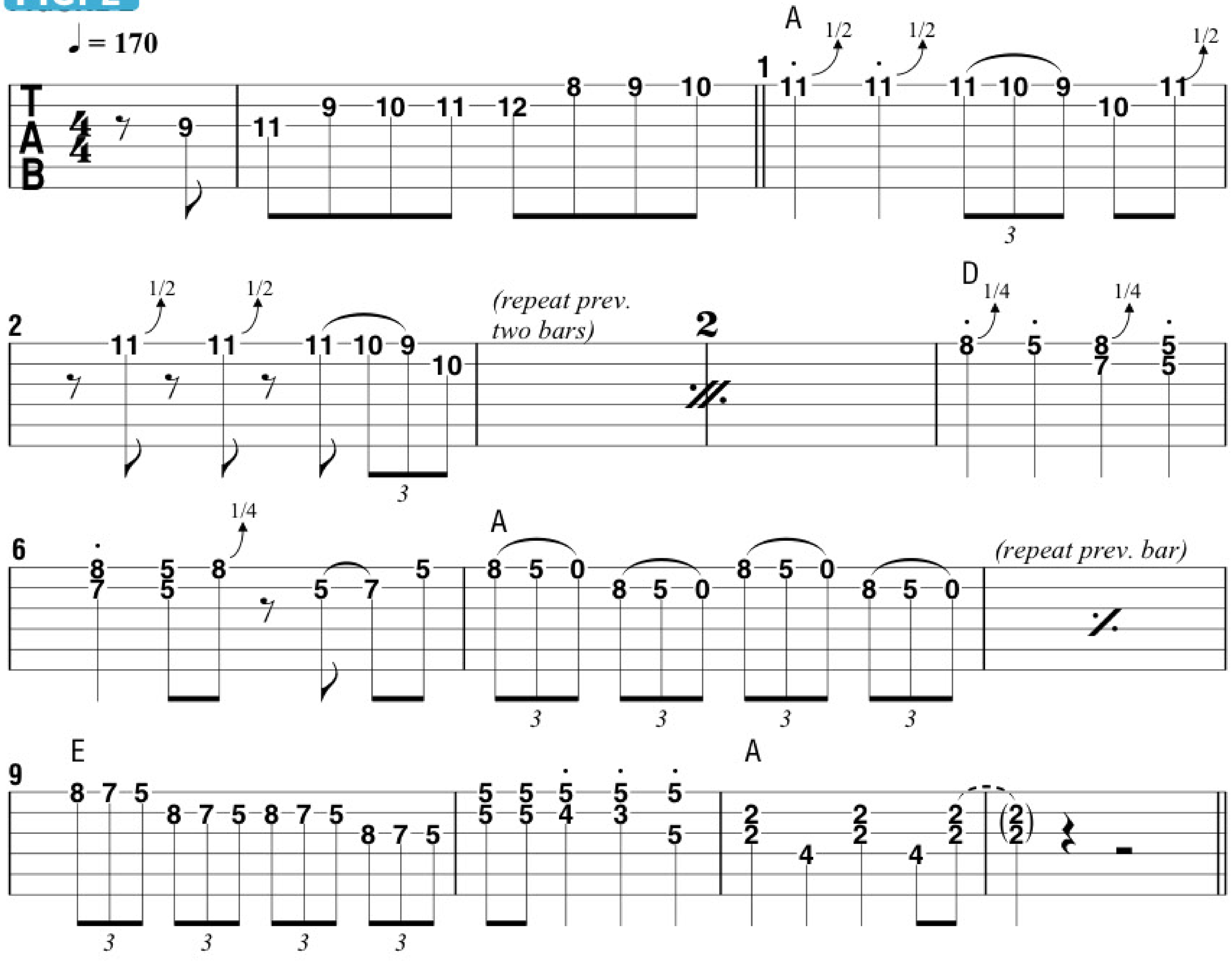


FIG. 2



Despite their pervasive influence, the Trio recordings were just a footnote in Martin's resume, which reads like a one-man survey of American music. From cowboys to cool cats to country crooners—you name it, Grady Martin could play it.

KEITH WYATT tours with L.A.-based American music legends the Blasters and teaches blues guitar at Musicians Institute.

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IRON MAN

The sublime subtlety of Iron & Wine's Sam Beam

SAM BEAM IS a solo musician best known by his stage and recording name, Iron & Wine. Like many successful singer-songwriters of the new millennium, Beam broke into music's mainstream via film and TV: his recording of "Such Great Heights" (written by the Postal Service) was featured on the soundtrack of the 2004 film *Garden State* and appeared in an ad for M&Ms.

But his success was far from overnight. By the time he scored with "Such Great Heights," Beam had released a pair of albums (including 2002's *Creek Drank the Cradle*) and had signed to Sub Pop Records. Prior to that, he'd taught courses in cinematography at the University of Miami and spent nights quietly writing and recording while his wife and daughters slept—hence the development of his early work's whisper-quiet intimate sound, which many liken to the moody, folkie vibe of Simon & Garfunkel, Nick Drake and Elliott Smith. This month, I'll look at some of the nuanced fingerstyle moves and colorful voicings of Beam's best-known songs from Iron & Wine's decade-plus discography.

Beam's version of "Such Great Heights" was actually first issued in 2002—two years before its appearance on the *Garden State* soundtrack—as the B-side of the Postal Service's own single. (The song is also featured on Iron & Wine's *Such Great Heights* EP and *Around the Well*, a 2009 compilation of B-sides and rarities.) **FIGURE 1** illustrates a fingerstyle passage similar to Beam's take on the tune, replete with its slow tempo, bouncy groove and upper-register voicings, achieved via the use of a capo at the sixth fret.

Beam utilized a professional recording facility for the first time for 2004's *Our Endless Numbered Days*. His efforts yielded a handful of fan favorites, including "Naked As We Came" and "Cinder and Smoke," approximated in **FIGURES 2** and **3**, respectively. Both songs are performed capo-2, and "Naked As We Came" is additionally played in drop-D tuning (low to high, D A D G B E). Beam fans will be happy to learn that "Cinder and Smoke," "Such Great Heights" and "Jezebel" (from the *Woman King* EP) use nearly identical fingerpicking patterns.

FIG. 1 Capo 6. All tablature positions are relative to the capo.
All music sounds in the key of F#, three whole steps higher than written.

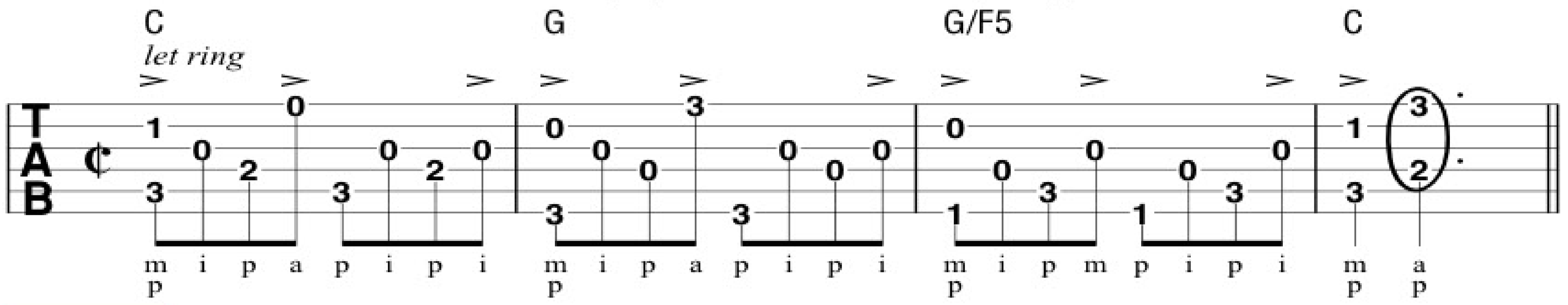


FIG. 2 Drop-D tuning (low to high: D A D G B E), capo 2. All tablature positions are relative to the capo.
All music sounds in the key of E, one whole step higher than written.

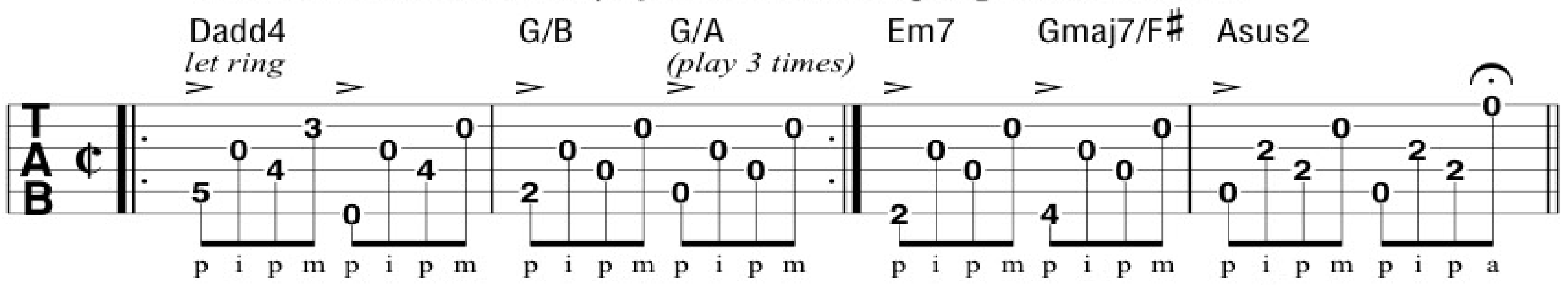


FIG. 3 Capo 2. All tablature positions are relative to the capo.
All music sounds in the key of B minor, one whole step higher than written.

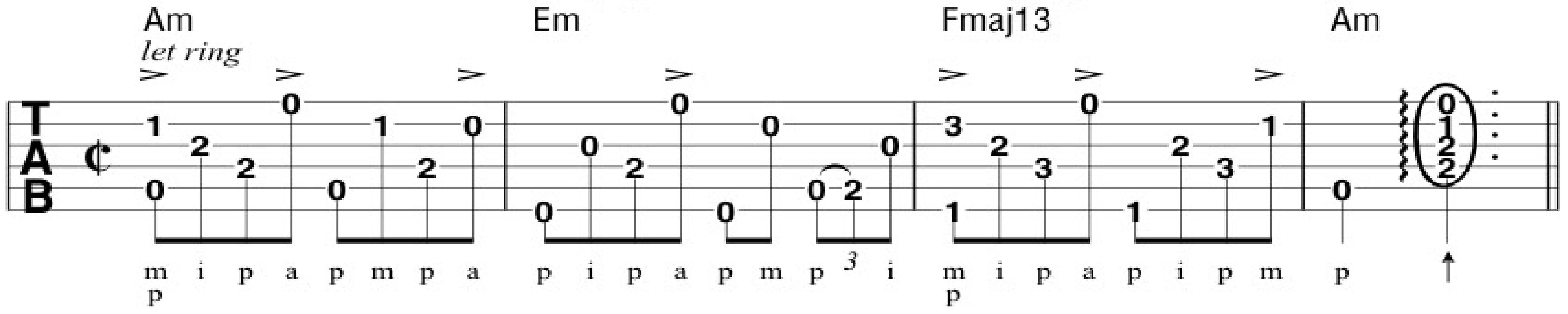


FIG. 4 Capo 2. All tablature positions are relative to the capo.
All music sounds in the key of D, one whole step higher than written.

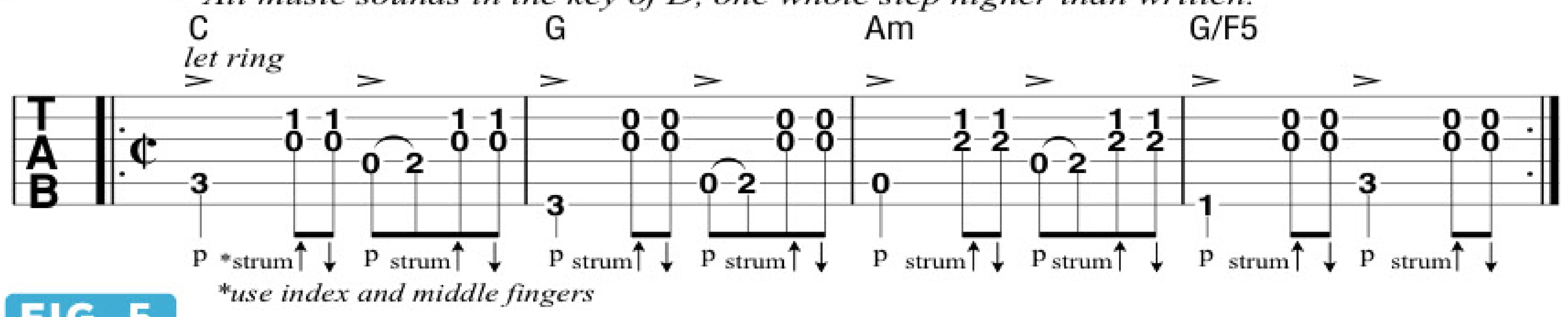
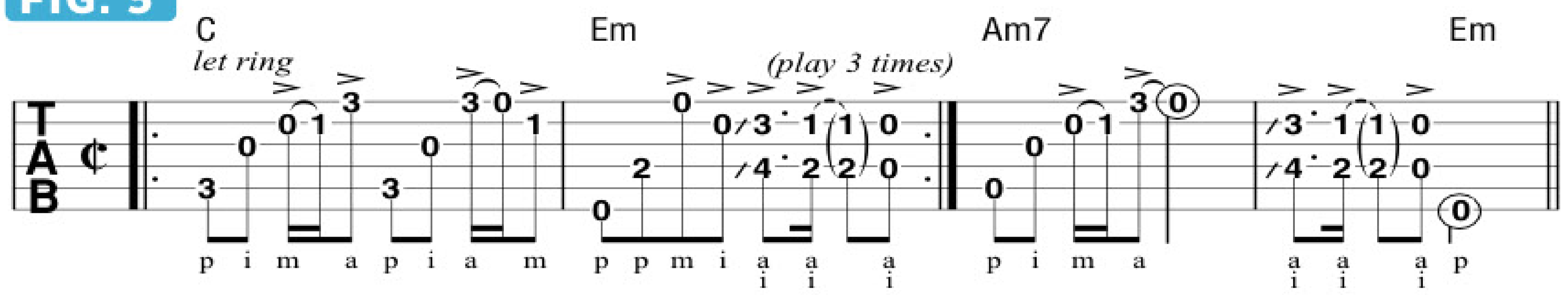


FIG. 5



In 2004, Beam also cut "The Trapeze Singer," an Iron & Wine concert staple that appears on the *In Good Company* soundtrack and the aforementioned *Around the Well* collection. Also capo-2, this song features *finger strums* of upper-register chord tones and *melodic ornaments* via hammered-on notes performed with the fret hand's middle finger, as in **FIGURE 4**.

In 2007, Beam released Iron & Wine's third full-length album, the magnificently multilayered *The Shepherd's Dog*, which includes "Boy with a Coin," an uptempo crowd pleaser highlighted by recurring *sliding sixths* on the B and D strings, akin to **FIGURE 5**. For more recent Iron & Wine offerings, be sure to check out 2011's poppy *Kiss Each Other Clean* and 2013's jazz-tinged *Ghost on Ghost*.

Musician's Institute instructor and author/transcriber DALE TURNER played all the instruments/voices on his latest CD, *Mannerisms Magnified* (intimateaudio.com).

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SHUFFLIN' KINGS, PART 2

Continuing our look at the great Texas blues guitar masters

LAST MONTH, WE began delving into the broad and stylistically diverse musical world of the blues shuffle, dissecting the playing styles of blues guitar greats such as Chicago's Jimmy Reed and Muddy Waters and Texas' Lightnin' Hopkins. This month, we will expand our study of the blues shuffle to the more intricate improvisational styles of four additional masters of the blues shuffle idiom, all of whom share roots in the Lone-Star State: T-Bone Walker, Freddie King, Jimmie Vaughan and Johnny Winter.

Aaron Thibeaux "T-Bone" Walker (1910–1975) was one of the very first electric blues guitarists and remains one of the most influential of all time. He was a major inspiration to players like B.B. King (T-Bone is the reason B.B. picked up the guitar in the first place), Jimi Hendrix, Johnny Winter, Dickey Betts, Stevie Ray Vaughan and many others guitarists through the generations. His effortless style combines elements of swinging jazz, R&B and blues, and all of his solos display dazzling technique and great musical creativity and complexity.

T-Bone usually played either slow-blues forms—his "(Call It) Stormy Monday" is among the most covered slow-blues songs ever—or medium-tempo swing-style blues. **FIGURE 1** is played in his swinging style, along the lines of the track "Papa Ain't Salty," from his essential 1954 Atlantic release, *T-Bone Blues.* The figure is played in the key of A♭—guitar players in the Fifties often played in "saxophone" keys, like B♭, A♭ and E♭. Though written as even, or "straight," eighth notes, it is played with a *triplet feel,* which means that notes written as pairs of straight eighths should be played as a quarter-note/eighth-note pair within an eighth-note triplet, or, in other words, as the first and third notes of an eighth-note triplet, the second note being tied to the first.

The lines are based mostly on A♭ Mixolydian (A♭ B♭ C D♭ E♭ F G♭) and display an overall horn-like approach. The pickup bar and bars 1–3 feature the same riff, with accentuation of the sixth, F, over the flatted seventh, G♭. At the end of bar 4 through bar 6, a "unison-bend" type of lick is repeated, as a D♭ note on the G string is bent up one whole step to match the

FIG. 1 T-Bone Walker

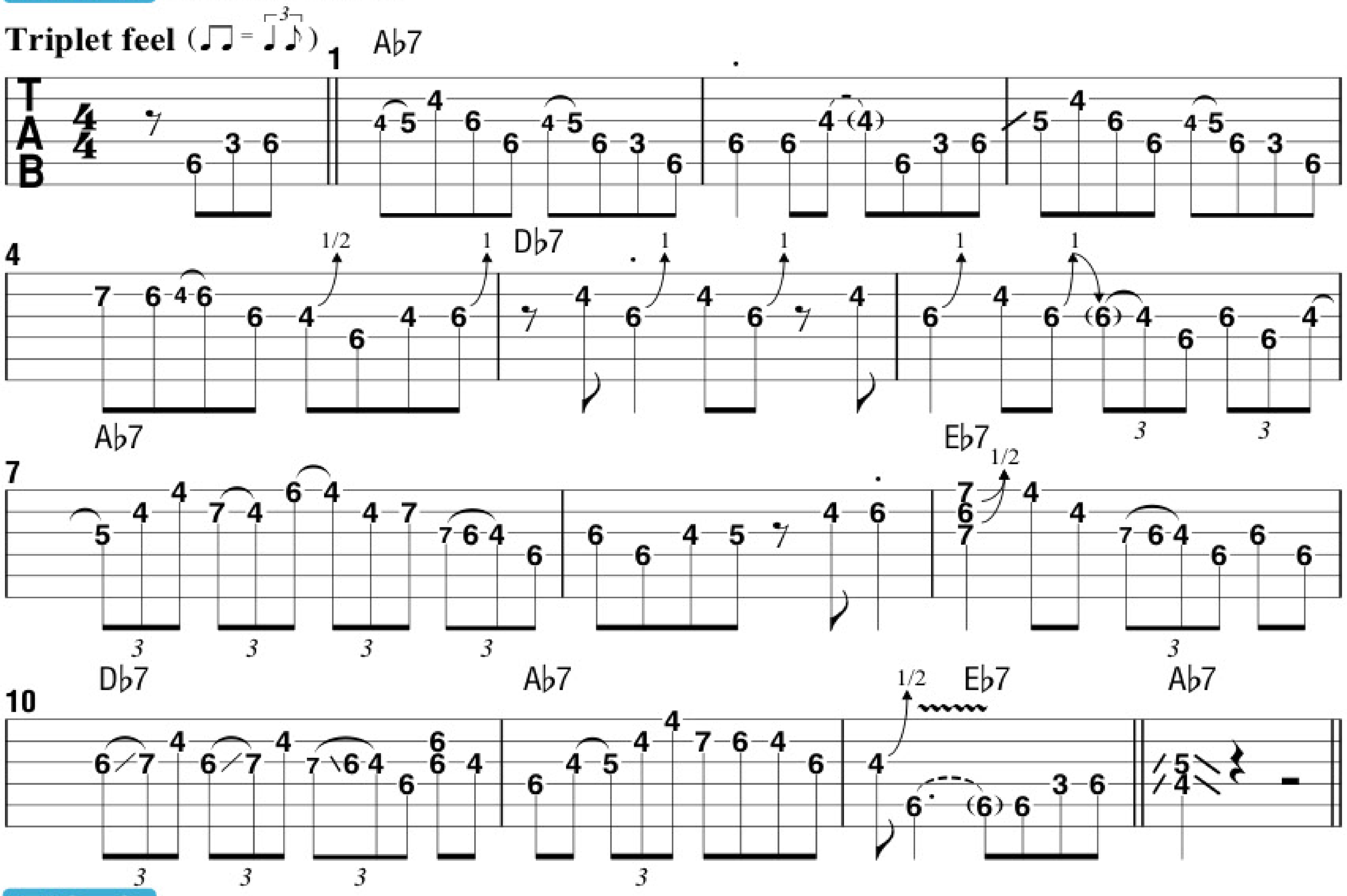
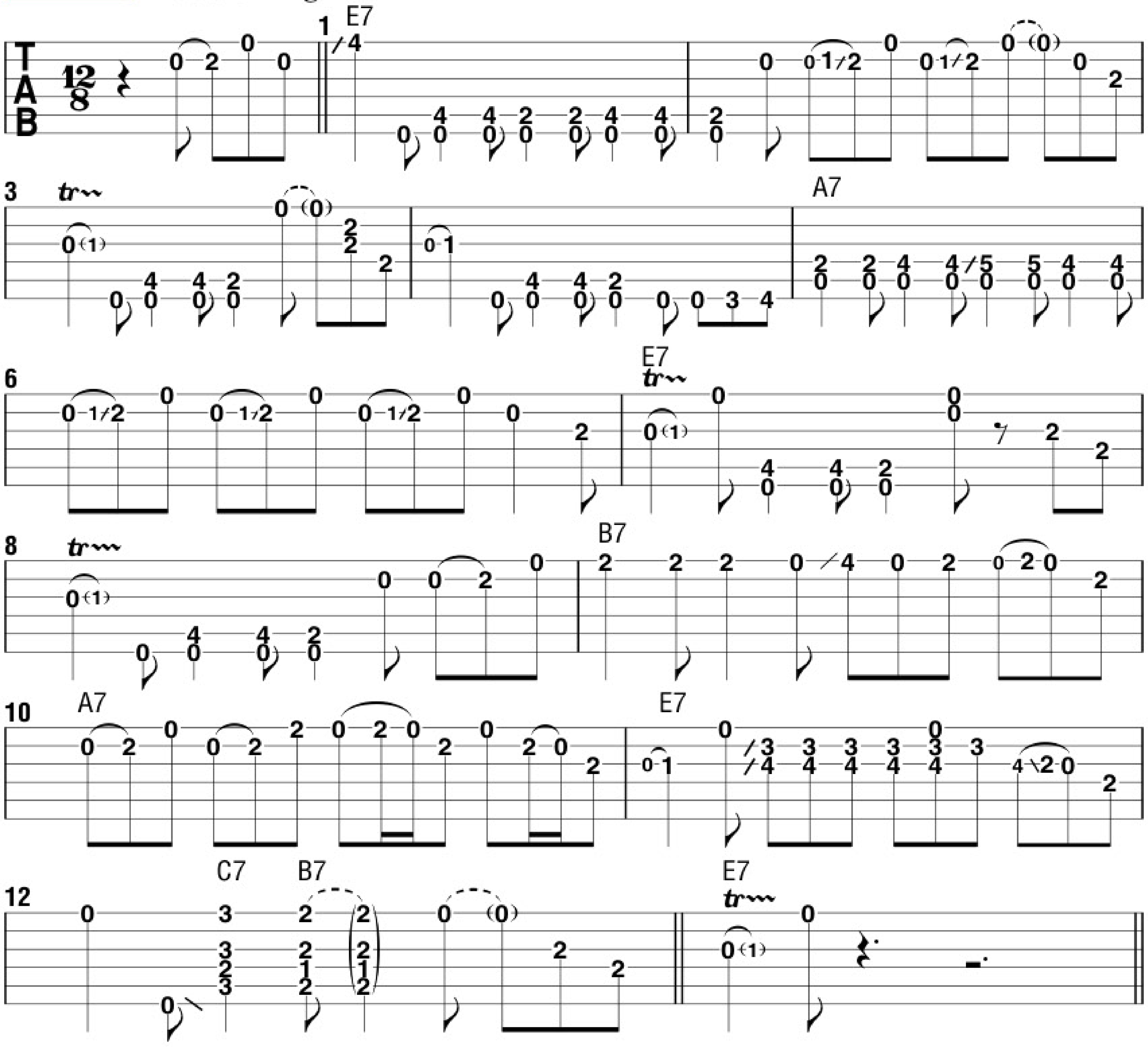


FIG. 2 Freddie King



ANDY ALEDORT is a *GW* associate editor. His solo blues-rock album *Live at North Star 2009* is available on Steve Vai's Digital Nations label.

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pitch of an E♭ note on the B string. This lick would later get a lot of mileage in the recordings of another of T-Bone's primary disciples, Chuck Berry. In bars 7–10, I play mostly long lines built from steady eighth-note triplets, which serve to give the solo a nice feeling of forward motion and musical flow. These licks can be technically challenging, so play them slowly at first. Notice that the entire solo stays rooted in fourth position, a nod to T-Bone's preference to remain in one area of the fretboard while playing long, elaborate solo lines.

Freddie King is considered by many to be the King of the Blues Shuffle, thanks to his essential guitar masterpieces, like "Hideaway" and "The Stumble," and a recorded legacy that includes hugely influential versions of classic blues shuffles, like "Key to the Highway" and "Sweet Home Chicago." Like T-Bone, Freddie (originally Freddy) hails from Texas, but he moved to Chicago at the age of six, which is why his playing evenly incorporates elements of both the Texas and Chicago blues styles.

FIGURE 2 is played in King's style, as a midtempo swing shuffle in the ever-popular key of E. The guitarist earned his reputation by laying down catchy, immediately recognizable themes in his instrumentals, and this example follows that approach with the use of repeated figures and melodic development and variation from those themes. The licks are primarily based on E major pentatonic (E F♯ G♯ B C♯), although an overall E dominant-seven sound is alluded to with nods toward E Mixolydian (E F♯ G♯ A B C♯ D) and E minor pentatonic (E G A B D). A key element in the phrases is the constant presence of the major third, G♯, which keeps the tonality of the phrases firmly in E7 territory. Like **FIGURE 1**, this example stays rooted in one position throughout. Here, the lines remain in first, or "open" position, illustrating the great degree of musical variety one can access without moving up or down the neck.

Jimmie Vaughan blasted out of Austin, Texas, with the 1979 release of the first Fabulous Thunderbird album, *Girls Go Wild*. The T-Birds were dedicated to upholding the great tradition of Texas and Chicago blues, and the shuffle feel was an essential ingredient in their musical sound and approach. Jimmie remains dedicated to preserving the beauty of the blues shuffle, and **FIGURE 3** is played in his style, based around some of the phrases heard on the tracks "Dirty Girl" and "The Ironic Twist." Like his hero and fellow Texas blues legend Clarence "Gatemouth" Brown, Jimmie often employs a capo, which enables him to use a "key of E" approach with "open" strings anywhere on the fretboard. This example is played with the capo at the first fret, which transposes everything up a half step to the concert key of F. In bar 1, I slide up the B string to the fifth fret (relative to the capo) and play that note in unison with the open first string; this move is a staple of Vaughan's style. Like Freddie King, Jimmie likes to use a "theme and development" approach in his solos, emulated here in this example. The figure ends with a repeated bend-and-release on the G string, a technique associated with another Texas guitar hero, Johnny "Guitar" Watson.

FIG. 3 Jimmie Vaughan

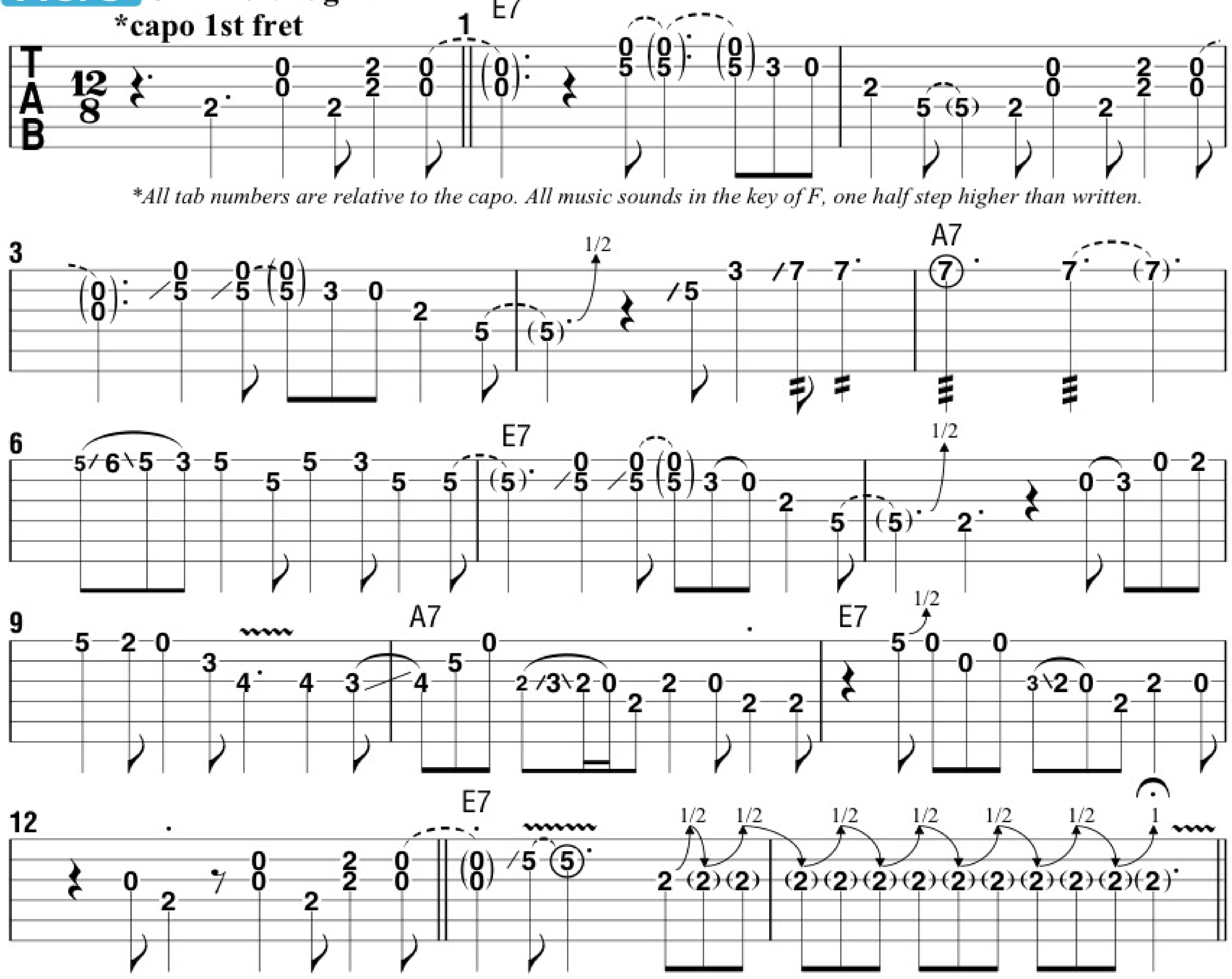

FIG. 4 Johnny Winter

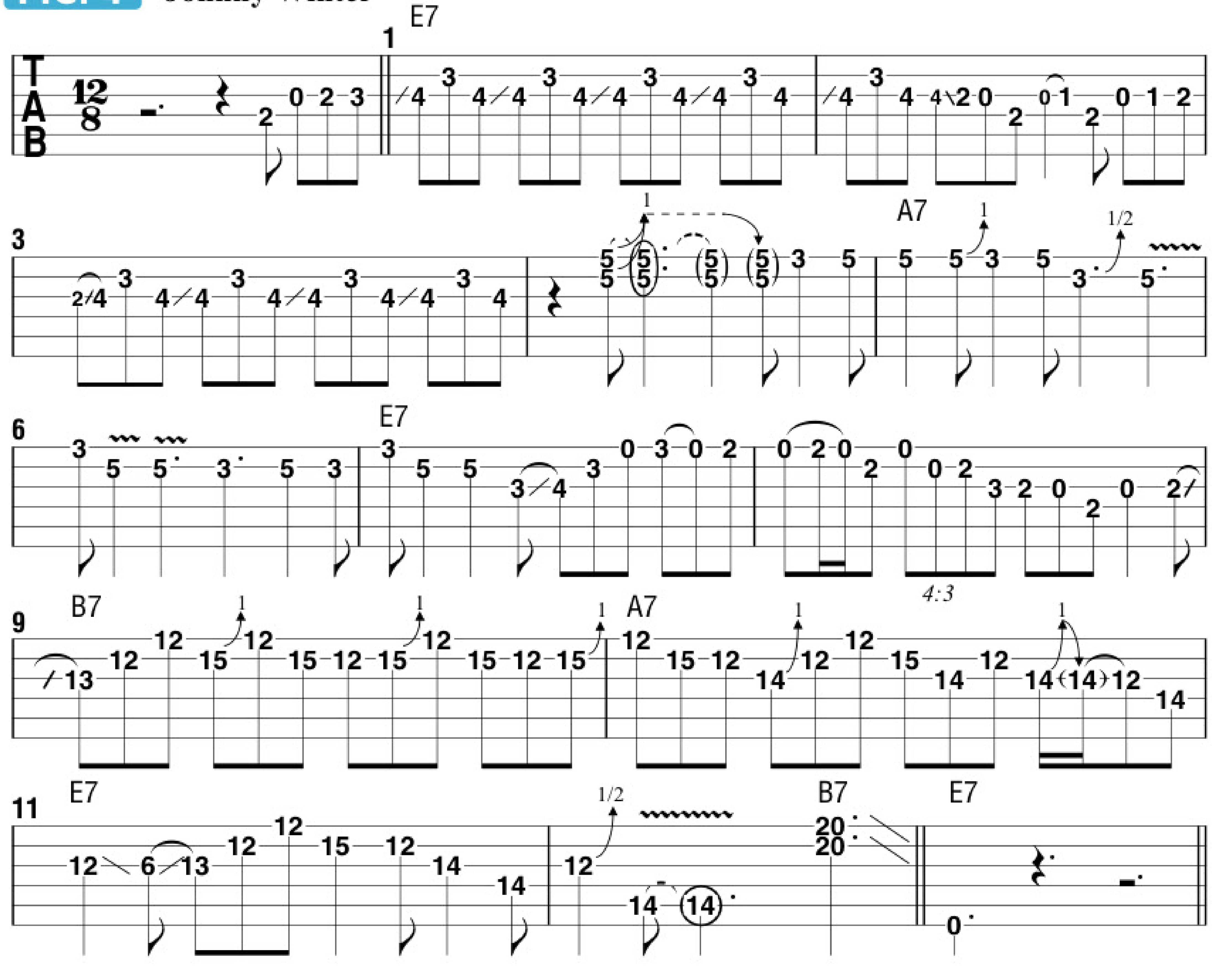

FIGURE 4 is in the style of yet another Texas blues guitar legend, Johnny Winter, along the lines of his playing on the track "Mother-in-Law Blues," from his incredible *White, Hot and Blue* album. All of the lines in this solo are based on E minor pentatonic (E G A B D), starting low on the fretboard and then jumping up an octave to 12th position in bars 9–12, stylistically reminiscent of yet another Texas blues guitar master, Lightnin' Hopkins.

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PERFORMANCE TIPS

HOW TO PLAY THIS MONTH'S SONGS

1 "Crazy Babies"
Ozzy Osbourne

MAKING HIS RECORDING debut on Ozzy Osbourne's fifth studio album, *No Rest for the Wicked*, a young Zakk Wylde struts his musical stuff on "Crazy Babies," introducing Ozzy fans to his own ferocious style of hard rock/metal playing, which features screaming pinch harmonics, wah-drenched note vibrato and fast, machine-gun-like pentatonic runs.

One of Zakk's signature stylistic elements, which is evidenced throughout his rhythm and lead playing in "Crazy Babies," is the technique of producing high-pitched squeals from low notes, an effect he achieves by performing *pinch harmonics*. Indicated in the notation by the abbreviation P.H., a pinch harmonic is executed by grazing the string with the outer tip of the pick-hand thumb as you pick a downstroke. In order to produce a harmonic, however, such as the one in bar 2 on the G note on the low E string's third fret, the thumb needs to touch the string at one of several specific points along its length, which are called *nodes*. The nodes are comparable to the locations of natural harmonics, but their precise "coordinates" are different for each fretted note, so learning to produce pinch harmonics involves a bit of trial and error and memorization, as you initially "hunt and peck" by "pinching" up and down the string in the area over the pickups until you hit a node that generates a particular harmonic. Distortion and the use of your guitar's bridge pickup help bring out harmonics, making it easier to locate various nodes, or "pinch points."

To execute Wylde's flashy tap-and-bend lick in bar 59, tap the string at the 21st fret, then bend the string at the ninth fret with your fret-hand ring finger, supported one fret lower by the middle finger for added "push power." Using both hands for this slick move gives Wylde the ability to easily and accurately bend the tapped note up a whopping two whole steps and conveniently puts his fret hand in position to "catch" the pull off to the ninth fret on the following beat.

When performing the quickly ascending finger slides in bar 60, position your index finger so that you're actually fretting the high-E string notes with the underside of your first knuckle. By doing so, you'll be able to smoothly perform the note slides following each B-string pull-off without having to reposition any fingers. *—Jeff Perrin*

2 "Panama"
Van Halen

ONE OF EDDIE Van Halen's signature techniques for creating appealing, powerful rhythm parts is the use of shifting triad voicings played against a steady bass-note pedal tone. His innovations in this regard have proven to be as influential as his much-copied lead-playing techniques and style, having influenced just about every big-name hard-rock and metal band from the early Eighties.

Bars 1–4 of "Panama" offer a prime example of this compositional technique. EVH begins by playing a sequence of triad chord "stabs" on the D, G and B strings, which he strums with upstrokes and plays against a rearticulated E pedal tone on the A string's seventh fret, which he picks with palm-muted downstrokes, shifting the bass note down to D (fifth fret) in bar 3. The contrast between the unmuted upstroke strums and the palm-muted downstrokes lends the riff a punchy clarity, despite the use of rich distortion, which could otherwise result in a mushy-sounding riff. The guitarist employs a similar pick-hand approach on different strings during the song's verses (see section C, bars 25–32).

One of "Panama's" most memorable licks is the two-bar break Eddie plays at the end of each pre-chorus (see bars 39–40 and 60–61). In each occurrence, the guitarist picks out a Badd4 arpeggio shape on the top three strings, combining natural harmonics (indicated by the abbreviation N.H.) with the open high E string and conventionally fretted notes at the fourth fret on the G and B strings. These notes are best fretted with the middle and ring fingers, using the side of the ring finger to create the harmonic on the top string by lightly leaning it against it. Try using upstrokes on the top two strings for the single notes during these two breaks and palm muted downstrokes where indicated. *—Jimmy Brown*

3 "More Than a Feeling"
Boston

THIS FIRST SINGLE from Boston's classic self-titled 1976 debut album features some of guitarist/songwriter Tom Scholz's most elegantly crafted rhythm and lead guitar parts. The flatpicked arpeggios in the song's intro establish a dreamy and beautifully hypnotic accompaniment to the song's verses and create a dramatic contrast to the heavy riffing that follows later in the song. We've included suggested pick strokes in bars 1 and 2 to guide you through this potentially tricky part.

A signature element of Scholz's distinctive lead style is his penchant for remaining on the same string and shifting his fret hand up and down the neck, as an alternative to remaining in one position and just playing the notes on the next lower of higher string. By staying on the same string, as he does in his lead melodies in bars 16–18, 47–49 and 91–94, in each case the B string, he maintains a uniform consistent tone, or timbre, note to note, which justifies the seemingly needless position shifts required to play these passages as written. The innovative guitarist takes this same approach in his main guitar solo (see section G, Gtr. 3 part), beginning with a "walk-up" on the B string and only switching to the G or high E strings when it would otherwise be awkward to try and play every note of the solo on the B string. Notice how, when he switches to the G string in bar 66, Scholz stays on it and shifts his hand rather than jumping back over to the B string, as if to similarly maintain a consistent string tone for that particular phrase. Some of the fingerings throughout the solo may feel a little odd at first, but as you learn the solo you'll come to appreciate that they serve the goal of optimizing tone, which is of paramount importance to a player like Scholz, and should be to you too. *—Jimmy Brown*

4 "Let Her Go"
Passenger

THIS FOLK-POP HIT single begins with singer-songwriter Mike Rosenberg nimbly fingerpicking chord arpeggios on his acoustic guitar, capoed at the seventh fret, which yields high-pitched chord voicings that help lend the song an appropriately light, intimate-sounding accompaniment for his heartfelt lyrics. A non-capoed acoustic guitar later joins in, in bar 10, creating a rich, full-range sound, with both guitars strumming with a pick from this point on.

The best way to begin learning this song is to first familiarize yourself with the various chord shapes and fret-hand fingerings used, which are indicated in the frames at the beginning of the transcription. Notice the use of the thumb to fret the low E string at the first fret on the F, Fmaj7, Fmaj9 and Fsus2 chords, as indicated by the *T* below their frames. Although fretting with your thumb like this may initially feel awkward if you're new to this technique, it is necessary in order to perform the G-string

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hammer-ons within these chords, so be patient and don't give up trying to do it!

As you become familiar with the song's structure, you'll come to realize that its chord progressions aren't nearly as complex and intimidating as they may seem at first. The various sus2, sus4 and m7 chords used are merely embellishments of the basic, foundational chords, which are the ones with the shorter, simpler names!

When playing the intro, Rosenberg employs a standard fingerpicking approach often referred to as *Travis picking*. Named after country guitar legend Merle Travis, Travis picking involves performing a repeating pattern wherein the thumb alternates between picking bass notes on the bottom two or three strings on the quarter-note or eighth-note beats, with the index, middle and sometimes the ring finger picking notes on the higher strings, either together with the bass notes or in between them, which creates a more complex rhythm overall. You can best learn Rosenberg's fingerpicking pattern by studying the prompts we've included located below the tablature in bars 1 and 2. The prompts follow the traditional Spanish classical-guitar labeling system, whereby *p* indicates the thumb, *i* signifies the index finger, *m* the middle finger and *a* the ring finger. Take your time learning these first two bars, as you'll similarly apply this fingerpicking approach to subsequent chords in the bars that follow. *—Jeff Perrin*

5 "Still Counting"
Volbeat

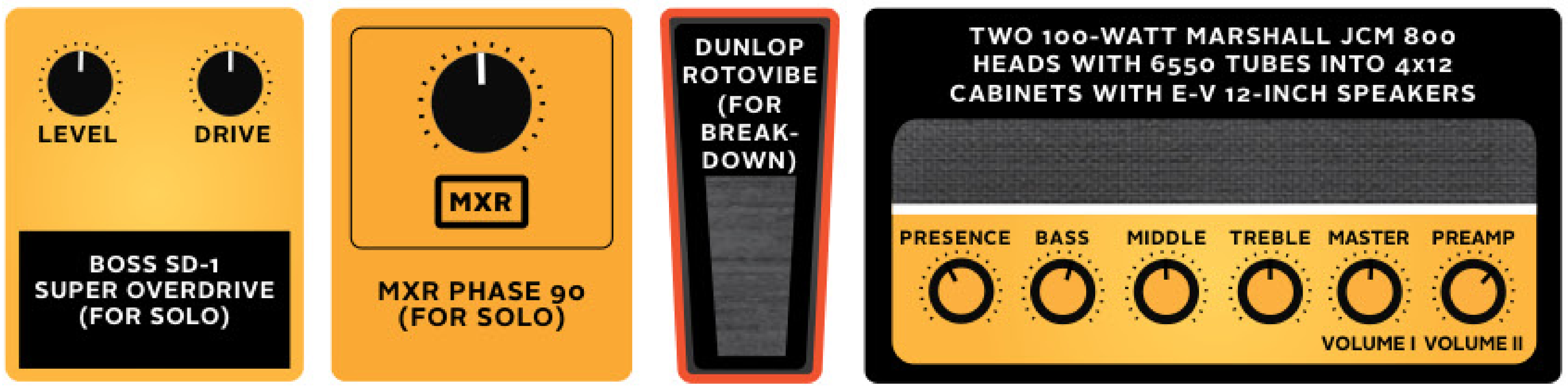
VOLBEAT'S UNIQUE blend of old-school rock and metal is largely due in part to singer/guitarist Michael Poulsen and lead guitarist Thomas Bredahls' ability to skillful blend a variety of rhythm playing styles seamlessly throughout their song arrangements. "Still Counting" provides a classic example of how to achieve the signature Volbeat sound, as well as a great opportunity for you to brush up on some valuable strumming techniques!

The percussive rhythm guitar heard in the intro to "Still Counting" is the result of combining selective fret-hand muting with alternate-strummed 16th-note rhythms. To perform any of the muted strums (illustrated in the tablature by stacked *X*s), lightly rest your fingers across the strings as you play, using just enough pressure to keep the strings from vibrating; you're essentially relaxing your fret hand's grip on the chord shape momentarily. Strum each eighth note rhythm with a downstroke and use a down-up strum for the pairs of 16th notes. Later, Poulsen and Bredahl employ a similar strumming/picking method with their single-note riffs, using consecutive down-pick attacks for the eighth notes and alternate picking the faster 16th-note rhythms. For an example of this type of single-note riff picking, check out bar 17, which also includes picking prompts below the tablature. *—Jeff Perrin*

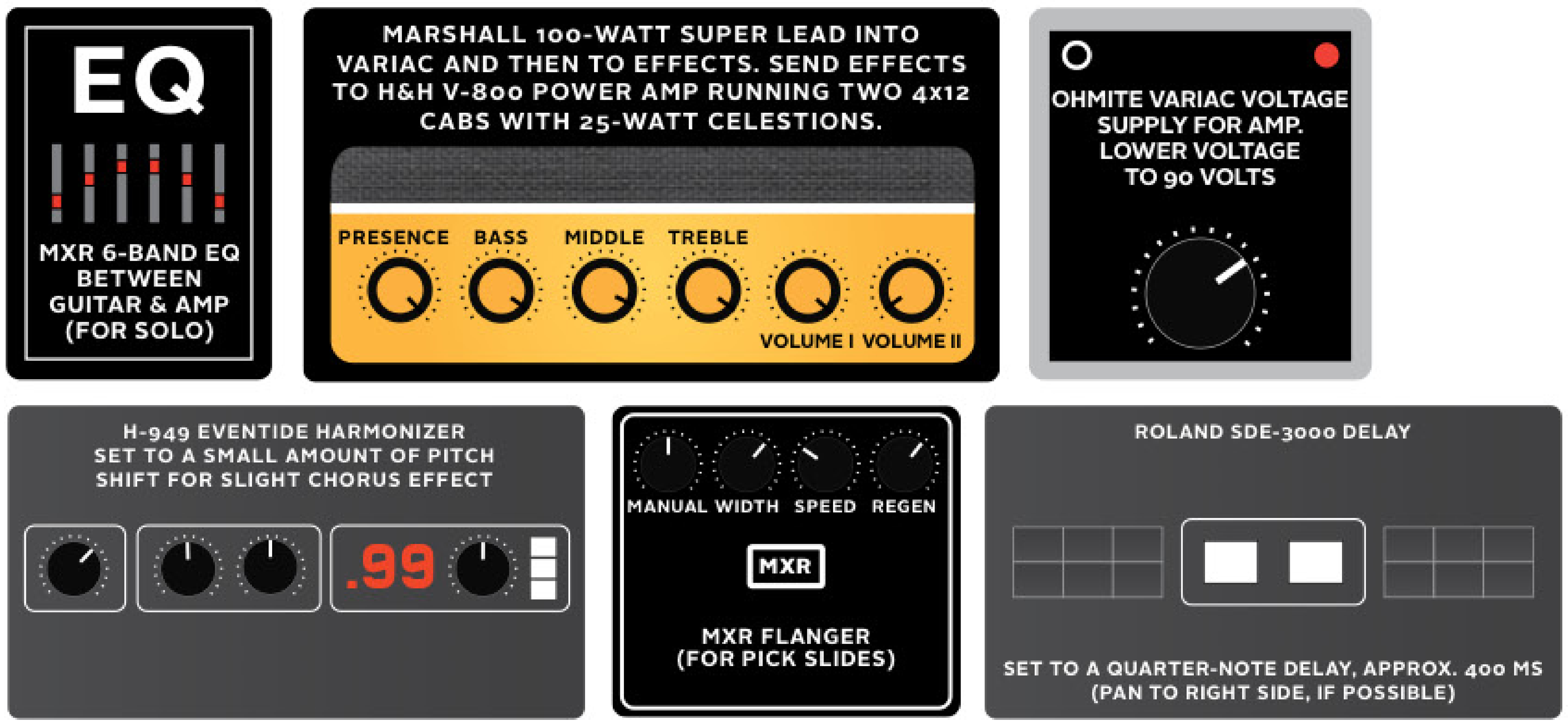
PEDAL AND AMP SUGGESTIONS

BY PAUL HANSON (*paulhanson.net*) SIGNAL PATH FLOWS FROM LEFT TO RIGHT

1 "CRAZY BABIES"

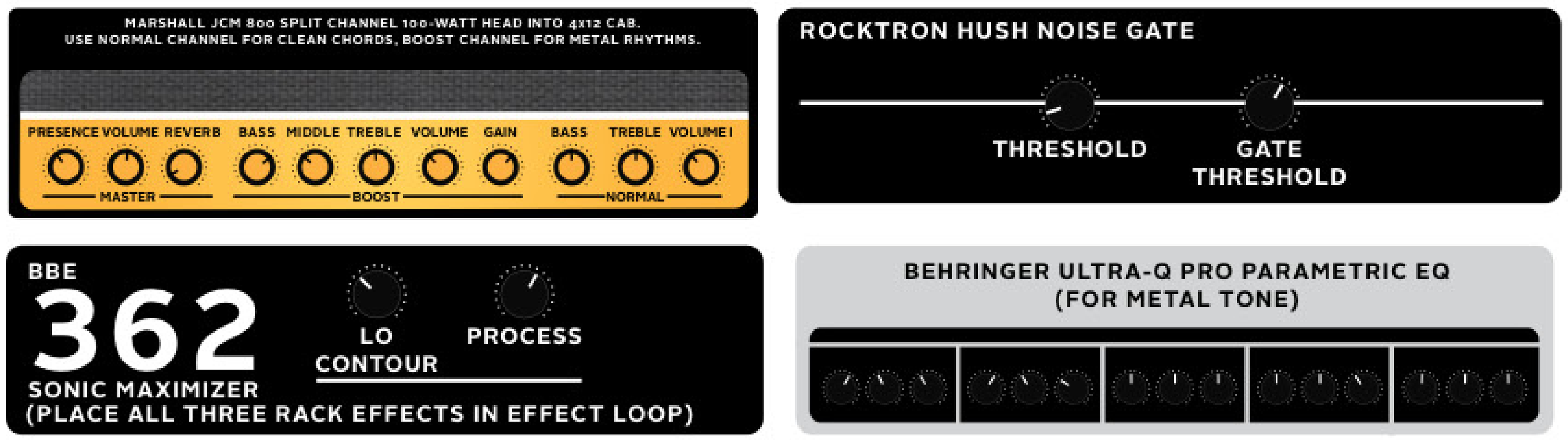


2 "PANAMA"



3 "MORE THAN A FEELING"
Acoustic parts are played on a Yamaha 12-string.

5 "STILL COUNTING"



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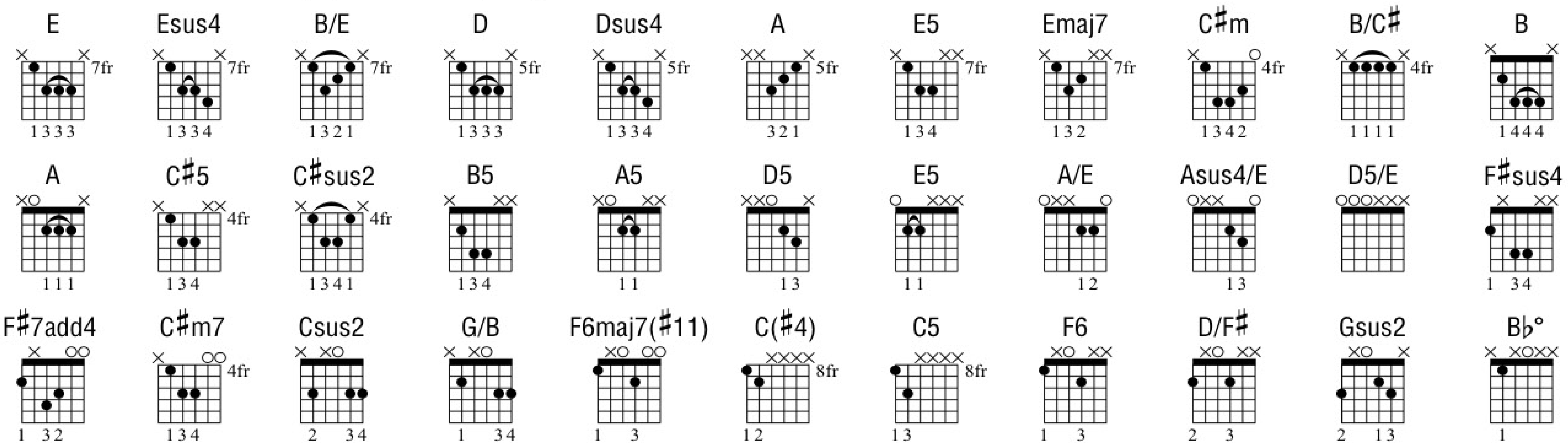
PANAMA

Van Halen

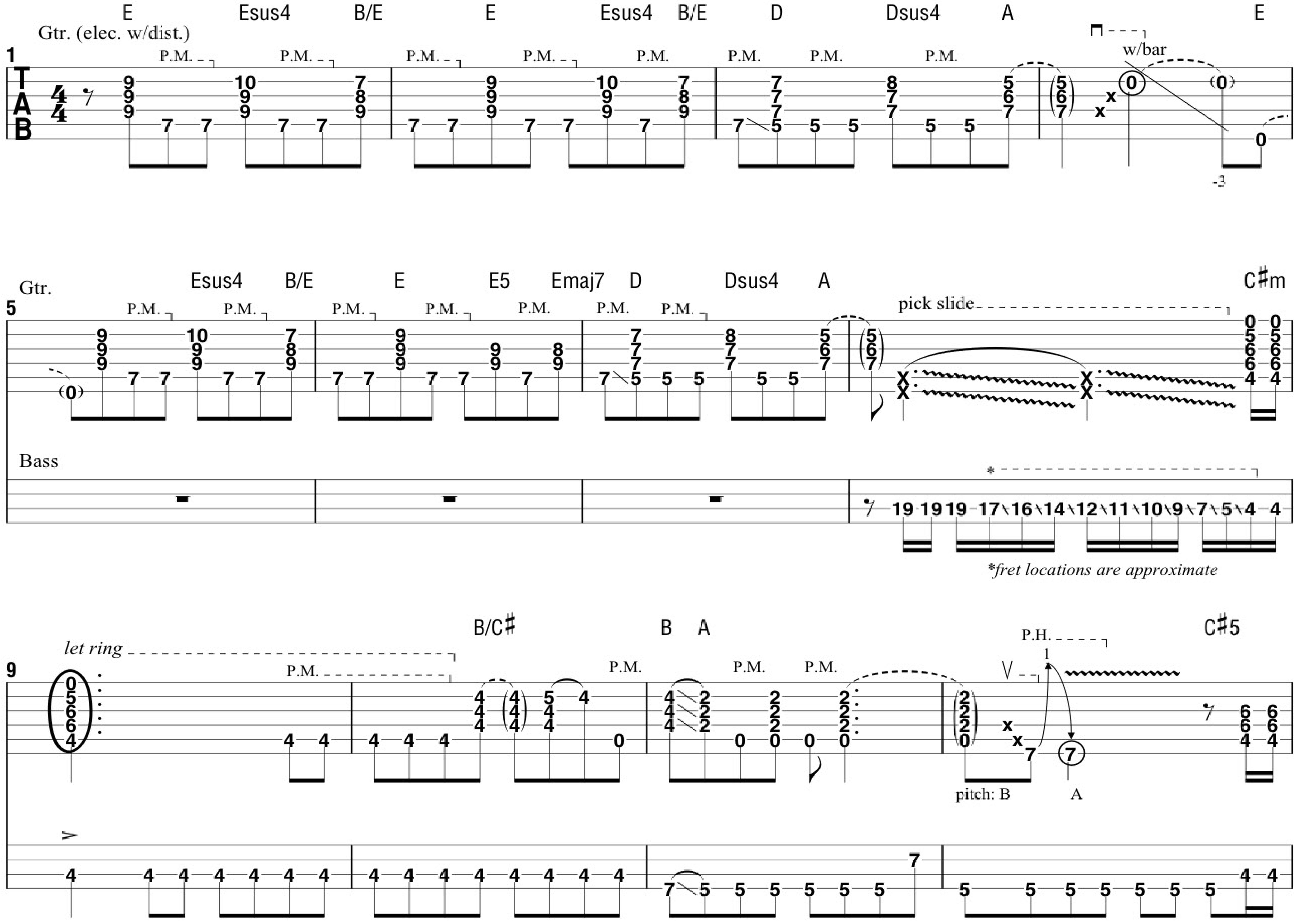
As heard on **1984**

Words and Music by EDWARD VAN HALEN, ALEX VAN HALEN, MICHAEL ANTHONY AND DAVID LEE ROTH • *Transcribed by* ANDY ALEDORT

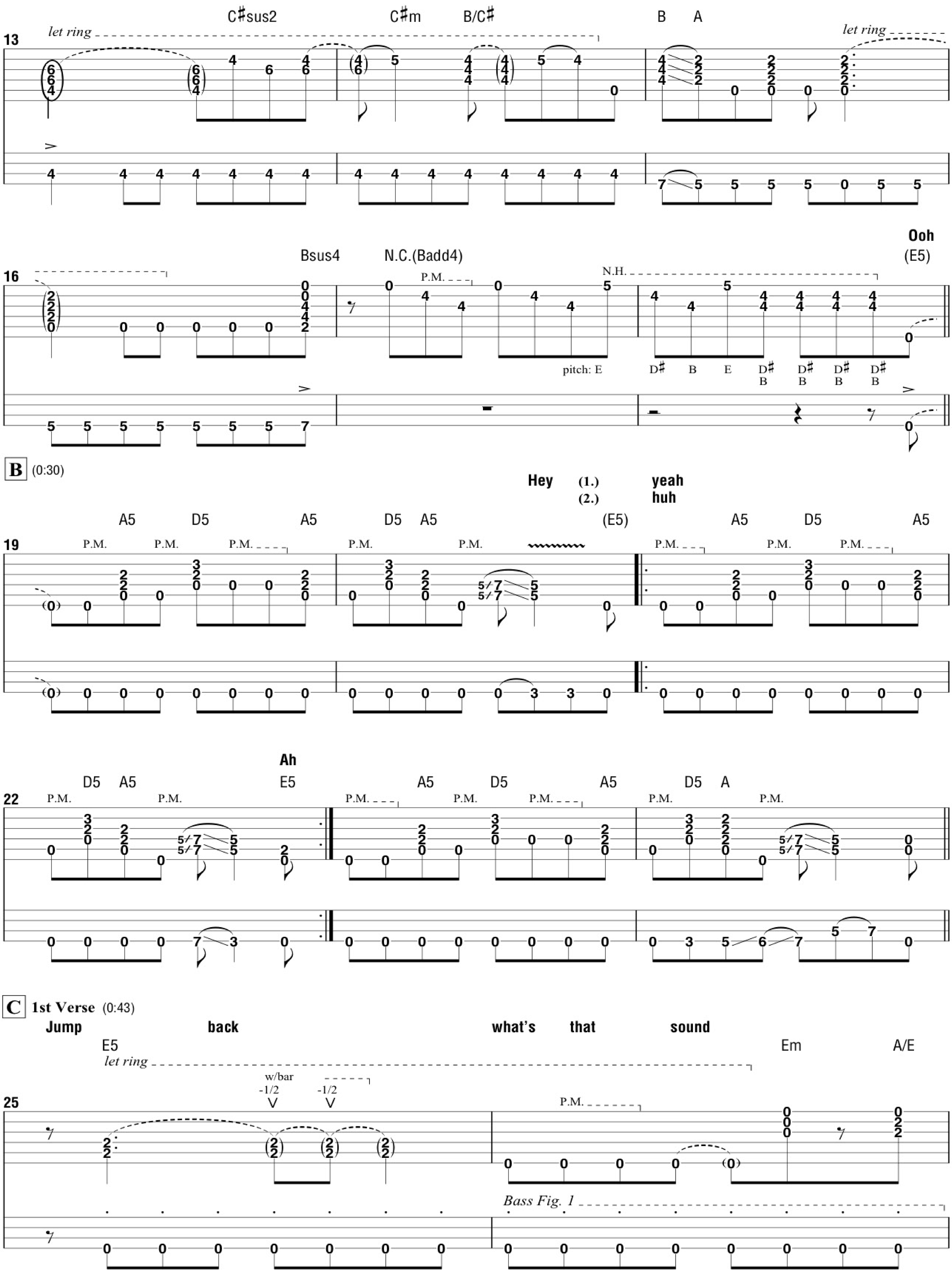
Tune guitar down one half step (low to high, E♭ A♭ D♭ G♭ B♭ E♭).
Bass tuning (low to high): E♭ A♭ D♭ G♭.
All music sounds in the key of E♭, one half step lower than written.

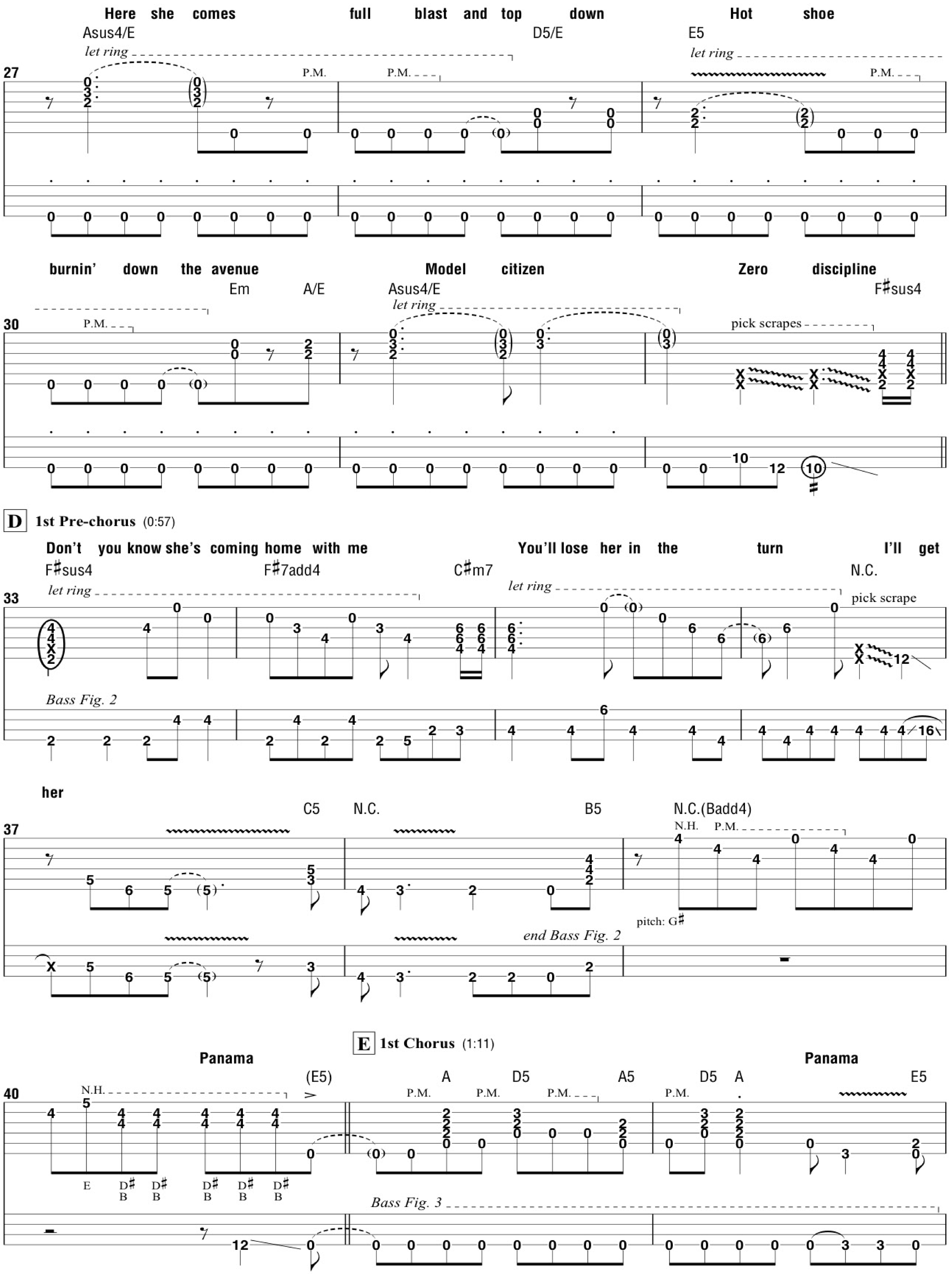


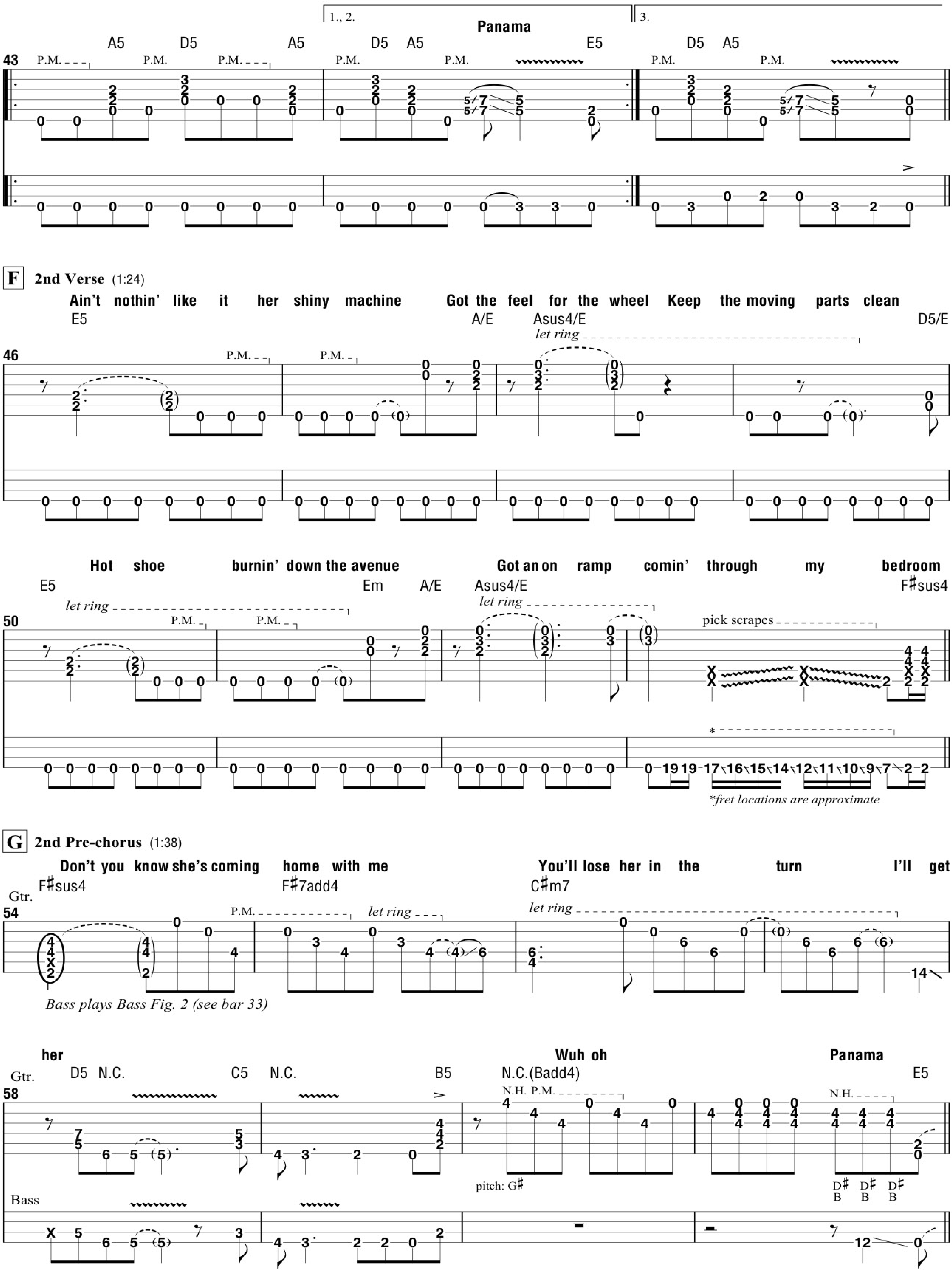
A **Intro** (0:00)
Moderately ♩ = 144



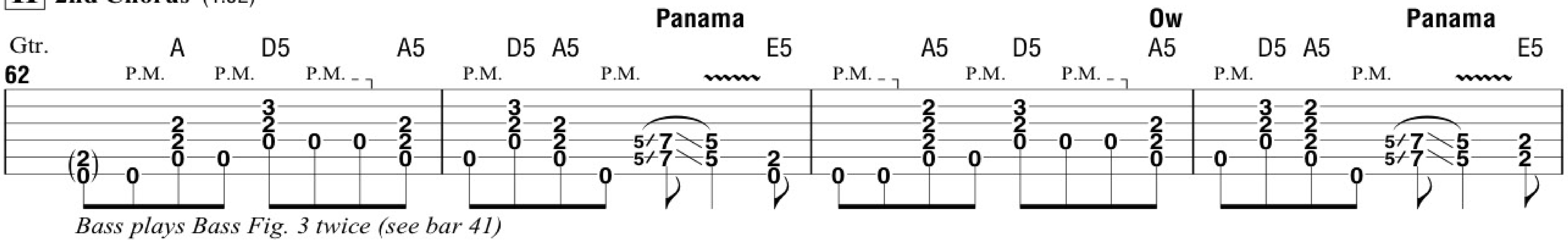
PANAMA
WORDS AND MUSIC BY EDWARD VAN HALEN, ALEX VAN HALEN,
MICHAEL ANTHONY AND DAVID LEE ROTH

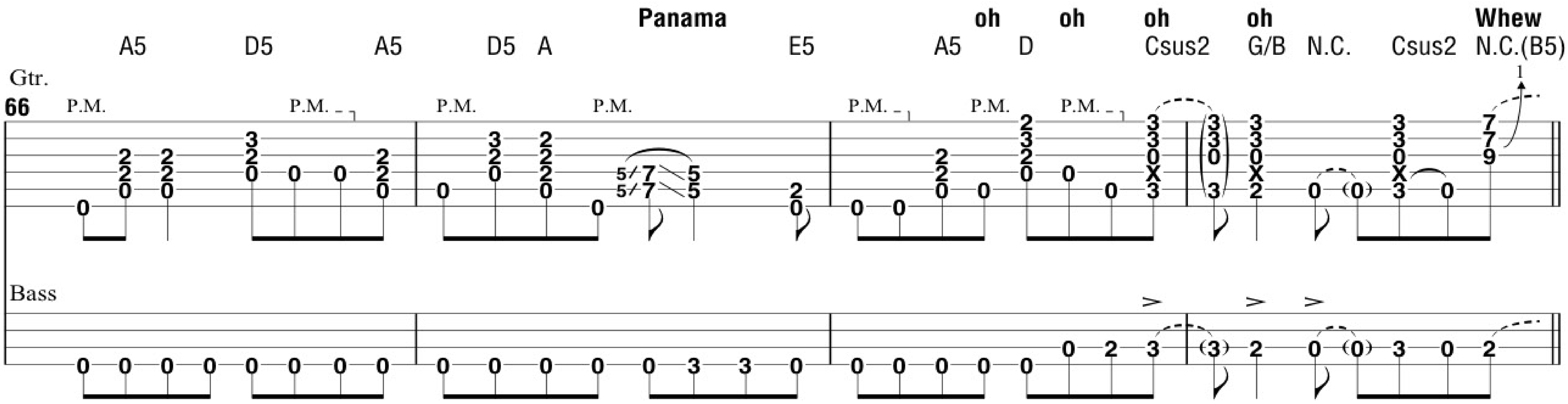

C♯sus2
C♯m
B/C♯
B
A
let ring
Bsus4
N.C.(Badd4)
P.M.
N.H.
pitch: E
Ooh
(E5)
B (0:30)
Hey
(1.) yeah
(2.) huh
A5
D5
(E5)
Ah
E5
D5
A
C 1st Verse (0:43)
Jump
back
what's
that
sound
Em
A/E
w/bar
-1/2
Bass Fig. 1


Here she comes full blast and top down Hot shoe
Asus4/E D5/E E5
let ring
P.M.
burnin' down the avenue Model citizen Zero discipline
Em A/E Asus4/E F♯sus4
pick scrapes
D 1st Pre-chorus (0:57)
Don't you know she's coming home with me You'll lose her in the turn I'll get
F♯sus4 F♯7add4 C♯m7 N.C.
pick scrape
Bass Fig. 2
her
C5 N.C. B5 N.C.(Badd4)
N.H.
pitch: G♯
end Bass Fig. 2
E 1st Chorus (1:11)
Panama Panama
(E5) A D5 A5 D5 A E5
Bass Fig. 3

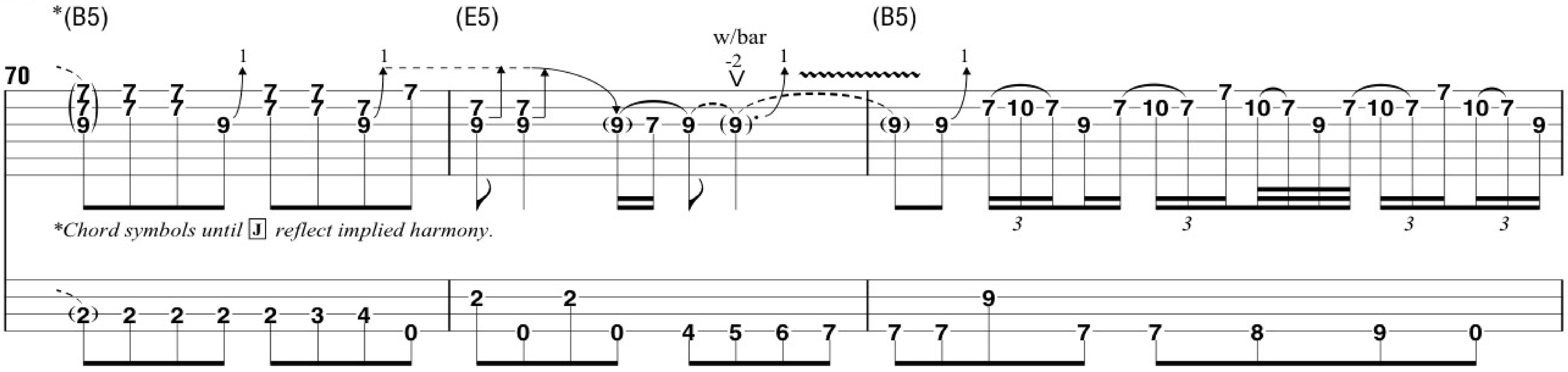

1., 2.
3.
Panama
A5 D5 A5 D5 A5 E5 D5 A5
P.M.
F 2nd Verse (1:24)
Ain't nothin' like it her shiny machine Got the feel for the wheel Keep the moving parts clean
E5 A/E Asus4/E D5/E
let ring
Hot shoe burnin' down the avenue Got an on ramp comin' through my bedroom
E5 Em A/E Asus4/E F♯sus4
pick scrapes
*fret locations are approximate
G 2nd Pre-chorus (1:38)
Don't you know she's coming home with me You'll lose her in the turn I'll get
F♯sus4 F♯7add4 C♯m7
Gtr.
Bass plays Bass Fig. 2 (see bar 33)
her Wuh oh Panama
D5 N.C. C5 N.C. B5 N.C.(Badd4) E5
N.H.
pitch: G♯
Bass

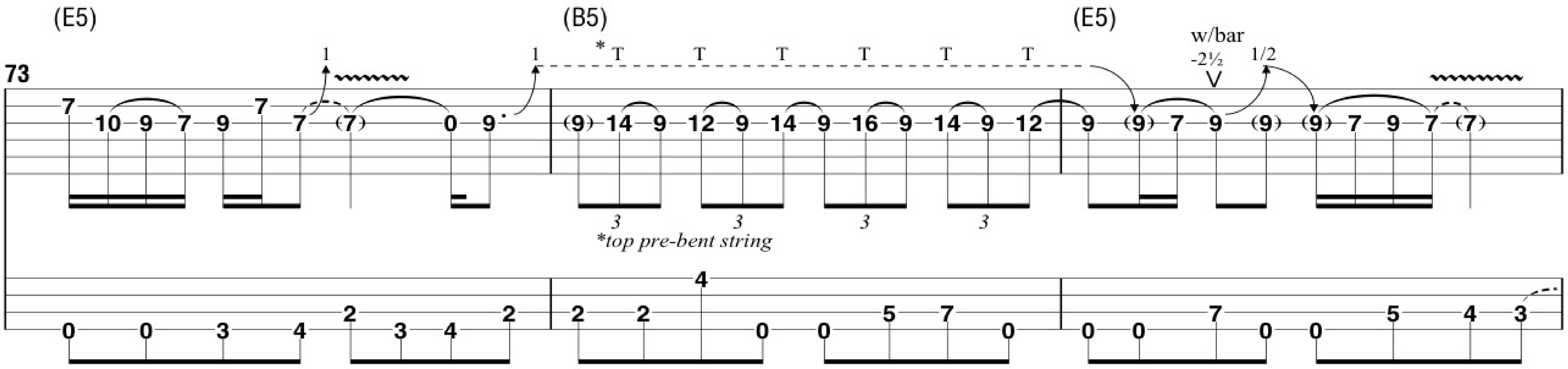
H **2nd Chorus** (1:52)



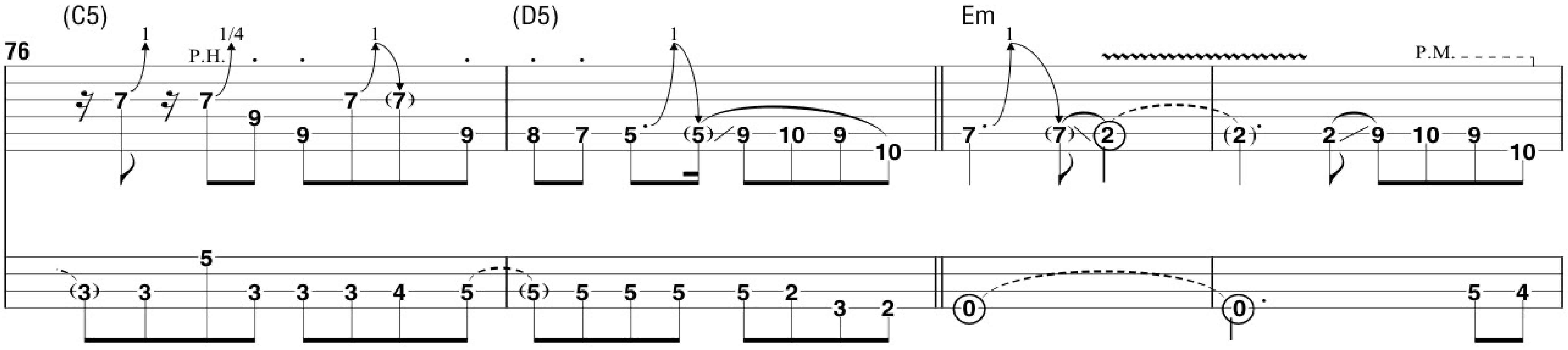


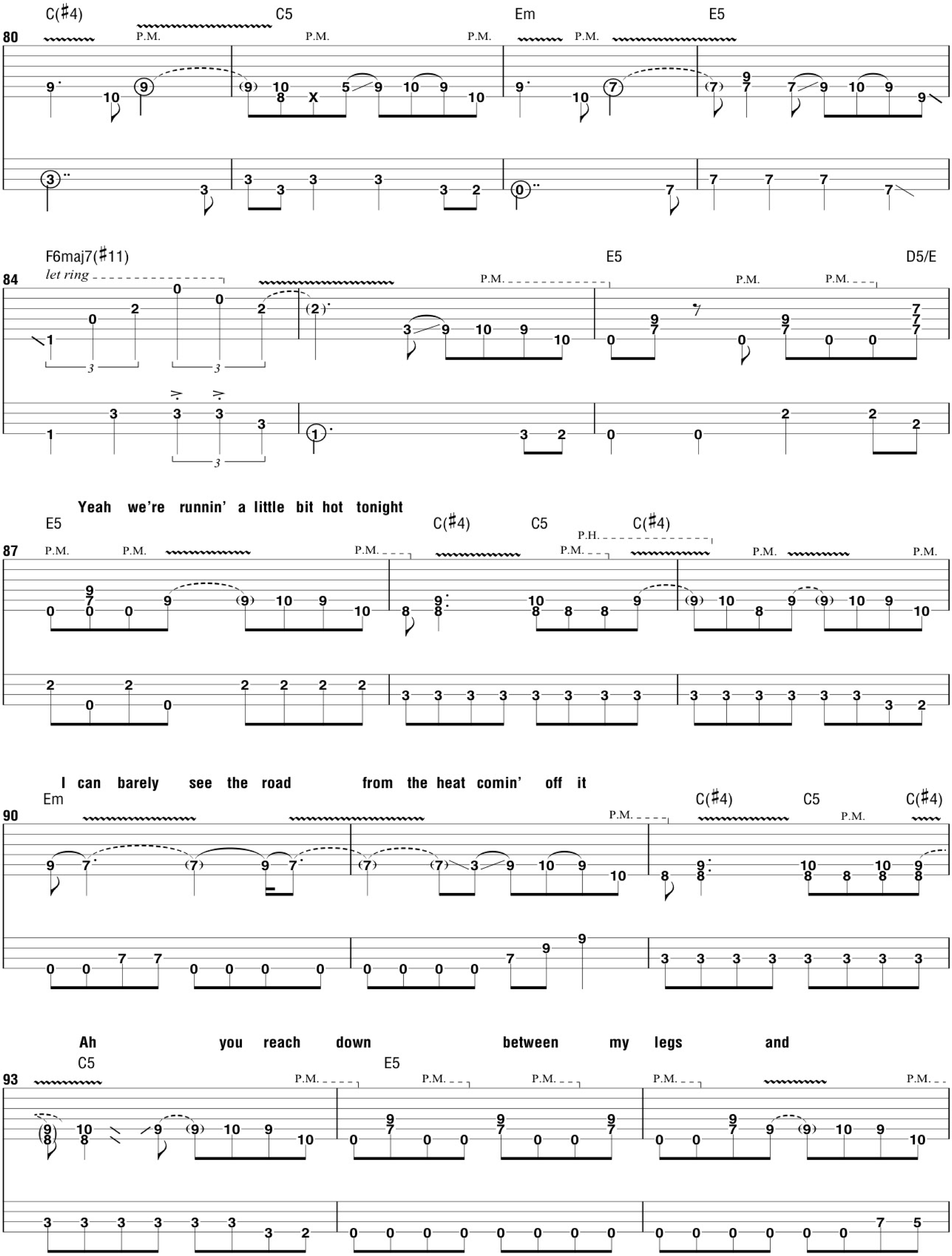
I **Guitar Solo** (2:05)

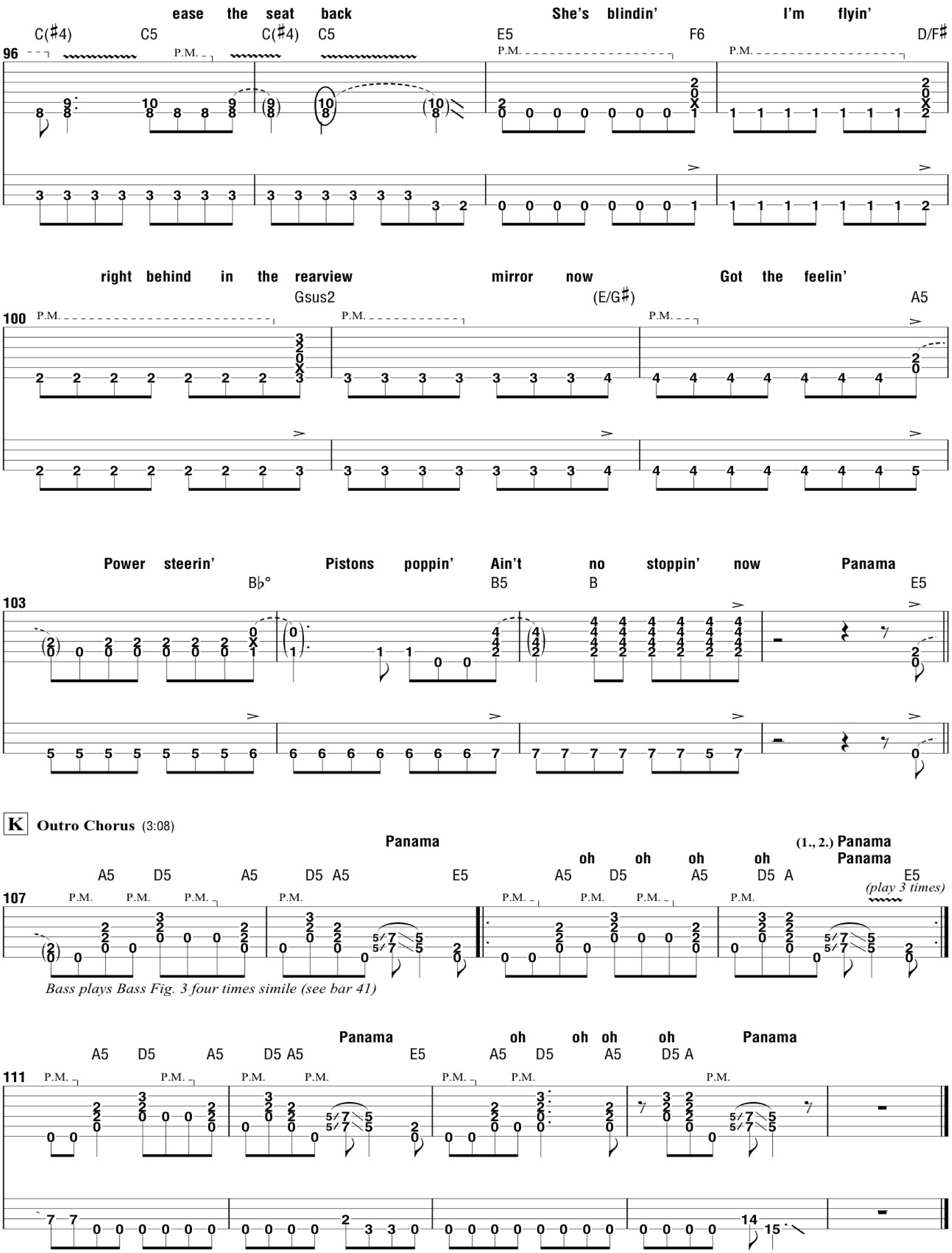




J **Interlude** (1:38)




C(♯4)
C5
Em
E5
F6maj7(♯11)
let ring
E5
D5/E
Yeah we're runnin' a little bit hot tonight
E5
C(♯4)
C5
C(♯4)
I can barely see the road from the heat comin' off it
Em
C(♯4)
C5
C(♯4)
Ah you reach down between my legs and
C5
E5


ease the seat back
C(♯4) C5 C(♯4) C5
She's blindin'
E5 F6
I'm flyin'
D/F♯
P.M.
right behind in the rearview
Gsus2
mirror now
(E/G♯)
Got the feelin'
A5
Power steerin'
B♭°
Pistons poppin'
Ain't no stoppin' now
B5 B
Panama
E5
K Outro Chorus (3:08)
Panama
(1., 2.) Panama
oh oh oh oh
Panama
A5 D5 A5 D5 A5 E5 A5 D5 A5 D5 A E5
(play 3 times)
Bass plays Bass Fig. 3 four times simile (see bar 41)
Panama
oh oh oh oh
Panama
A5 D5 A5 D5 A5 E5 A5 D5 A5 D5 A

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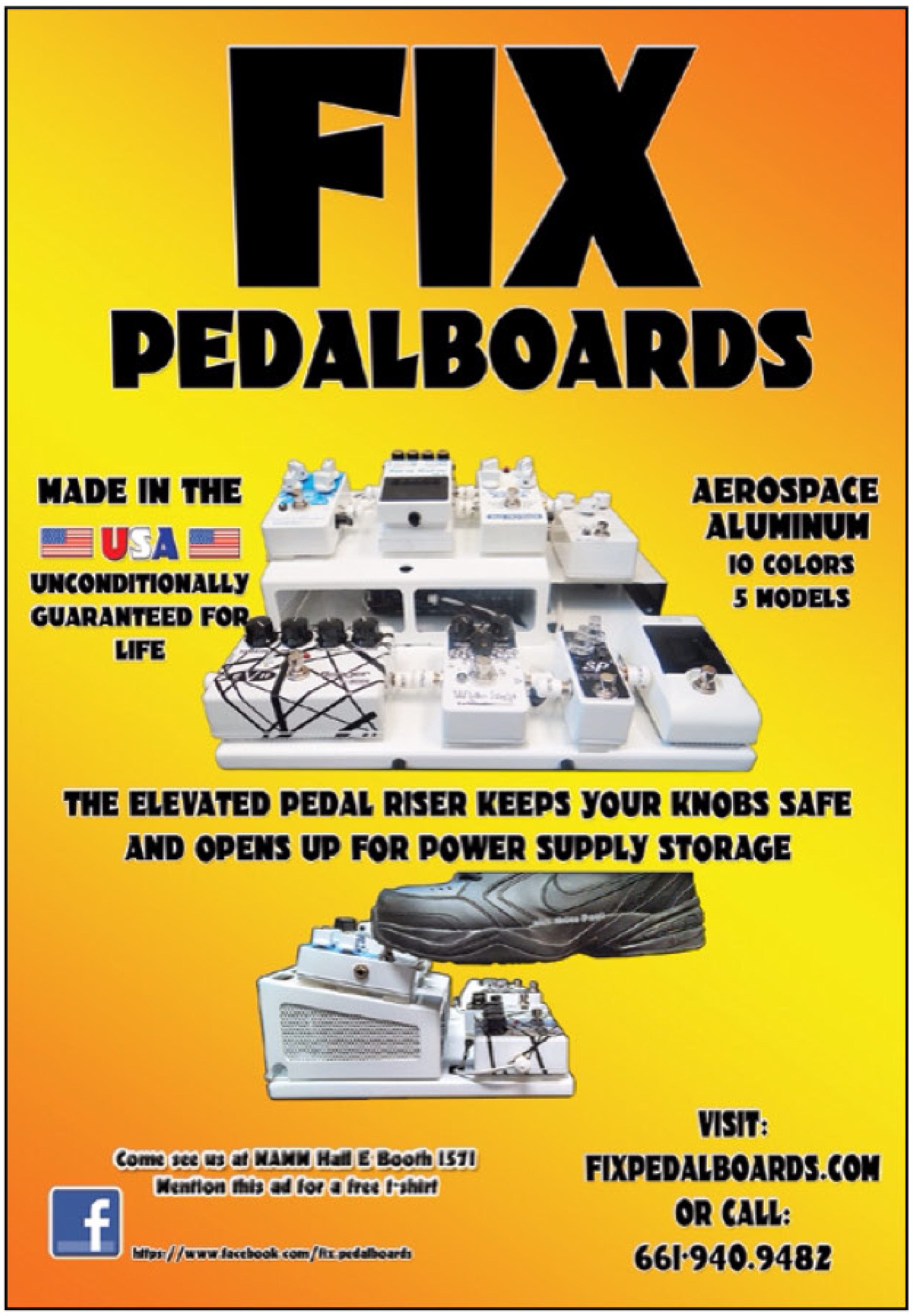
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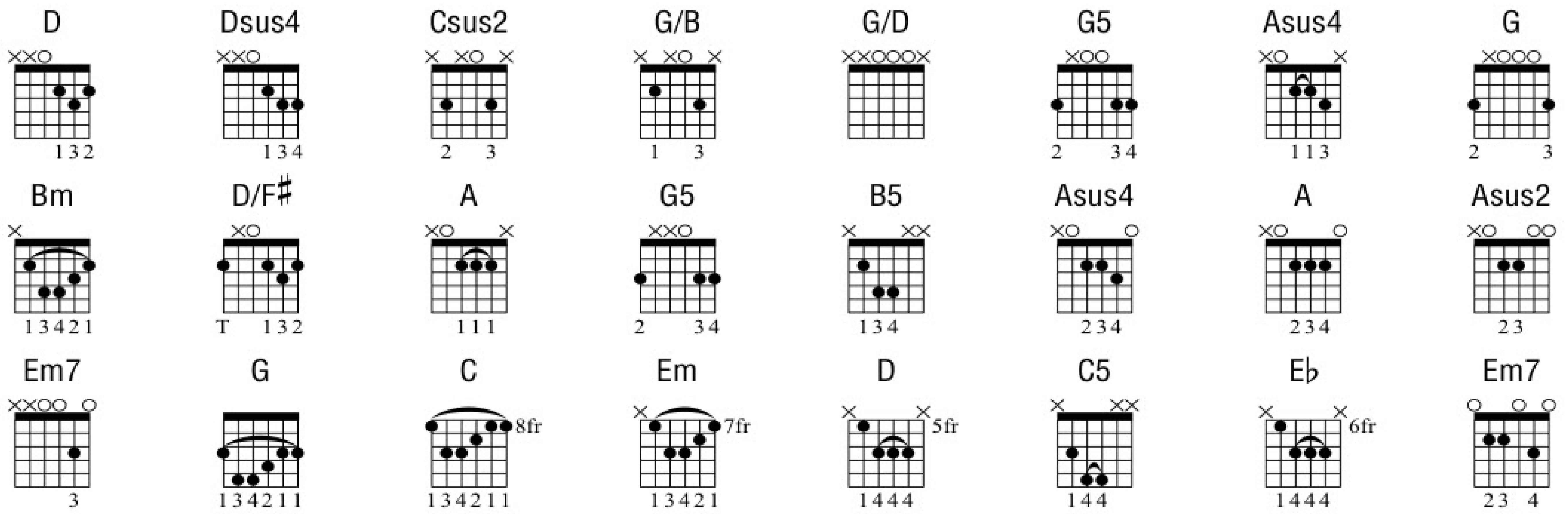
MORE THAN A FEELING

Boston

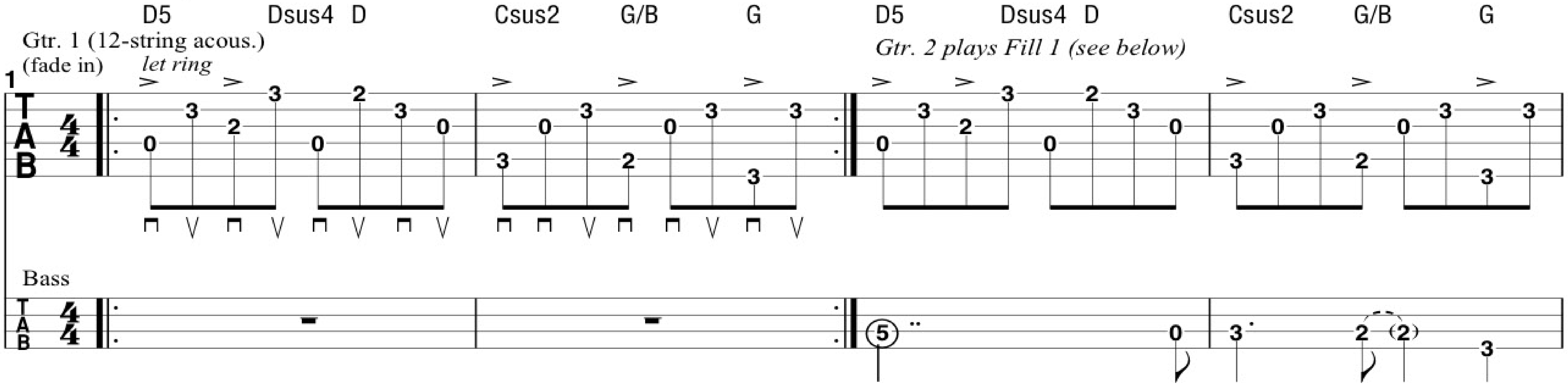
As heard on **BOSTON**

Words and Music by TOM SCHOLZ • *Transcribed by* ANDY ALEDORT



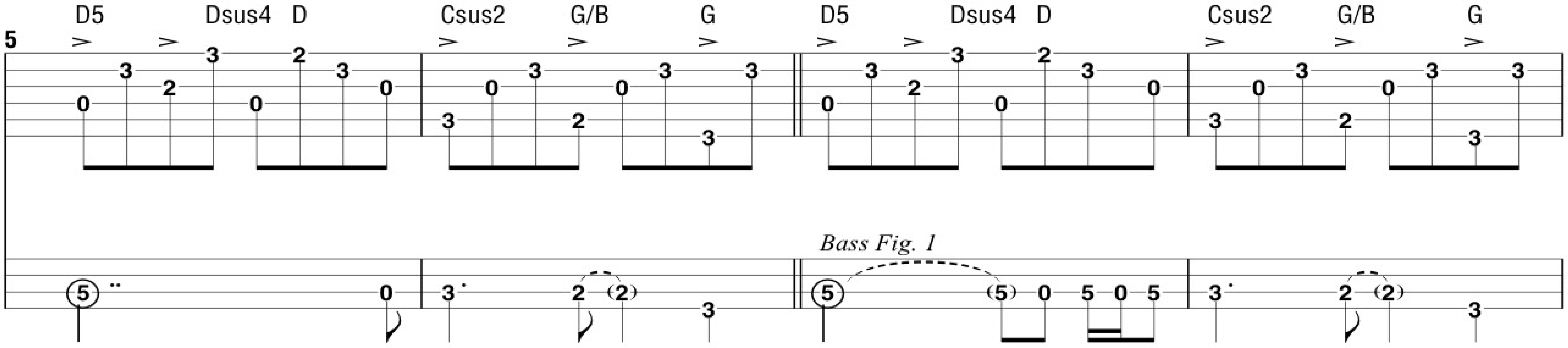
A **Intro** (0:00)

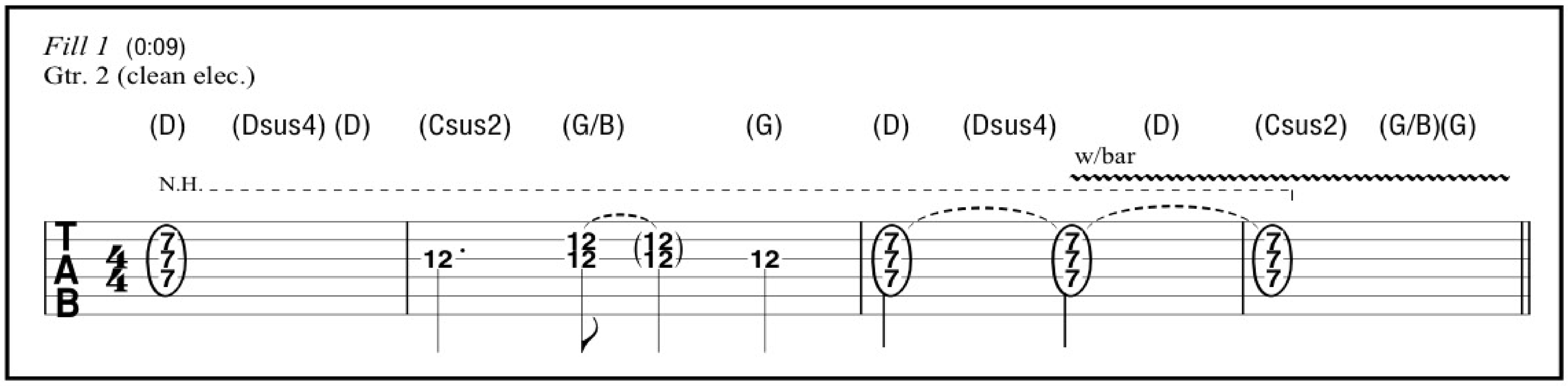
Moderately ♩ = 116



B **1st Verse** (0:18)

I looked out this morning and the sun was gone





MORE THAN A FEELING
WORDS AND MUSIC BY TOM SCHOLZ
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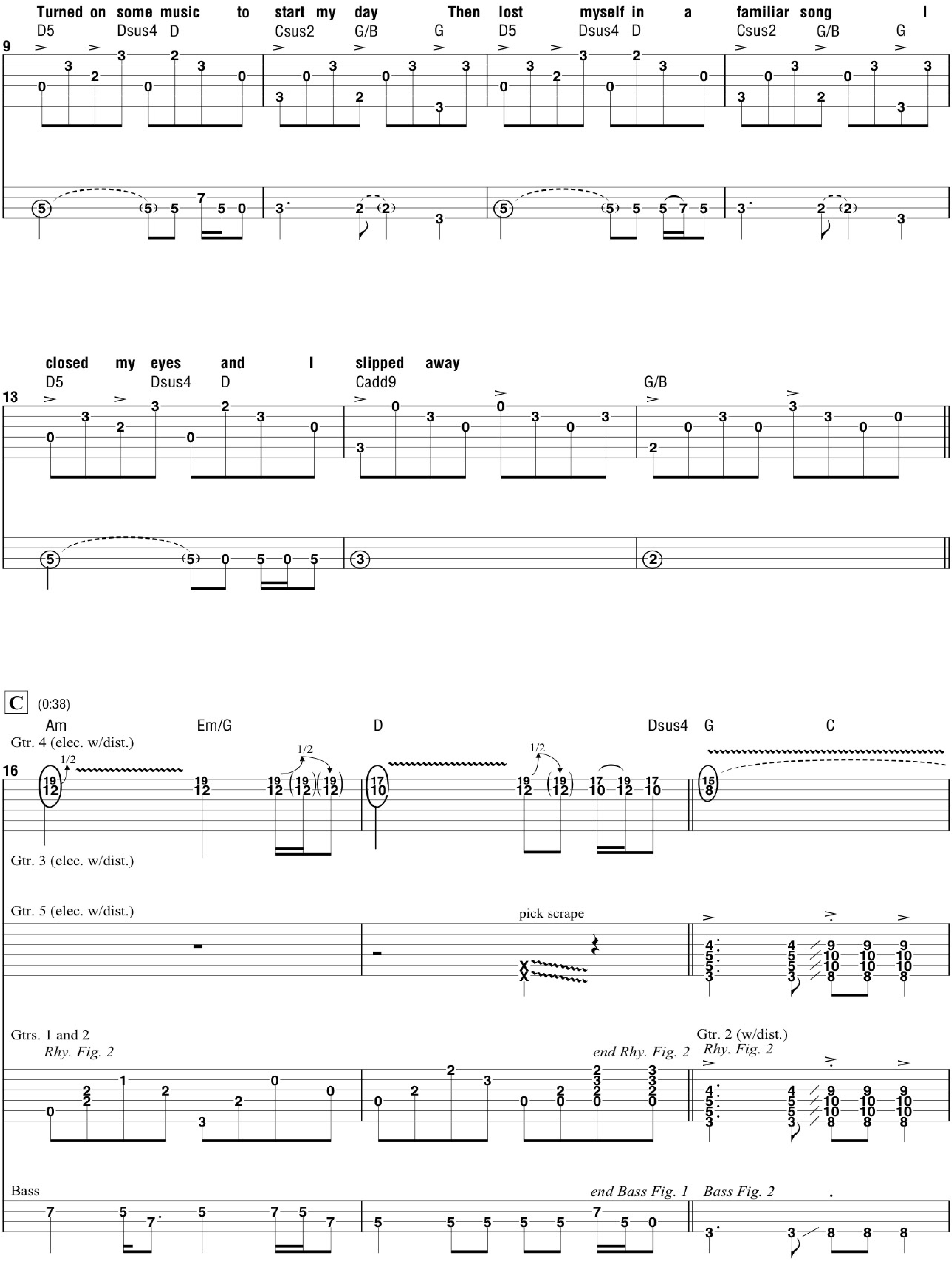
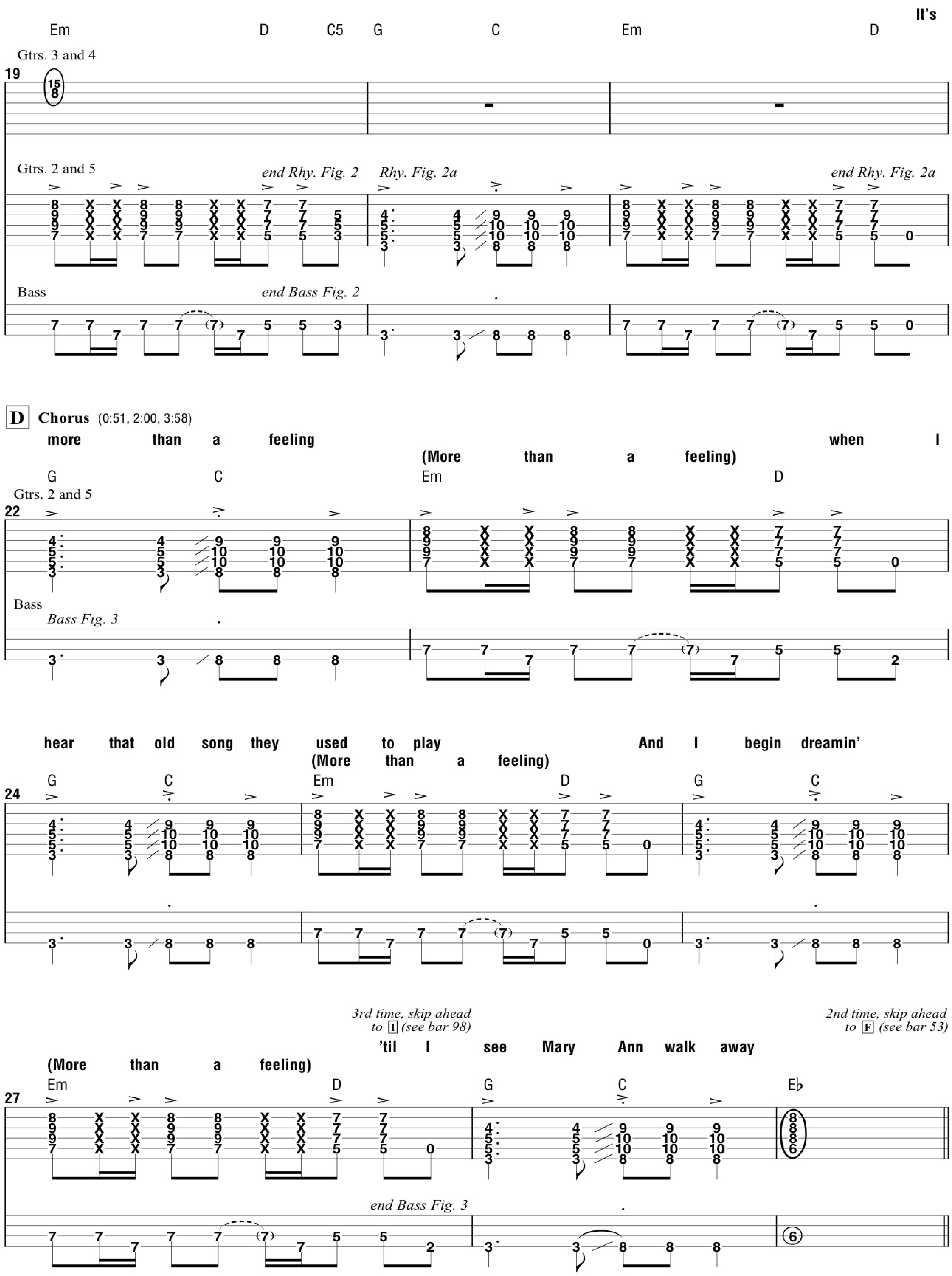
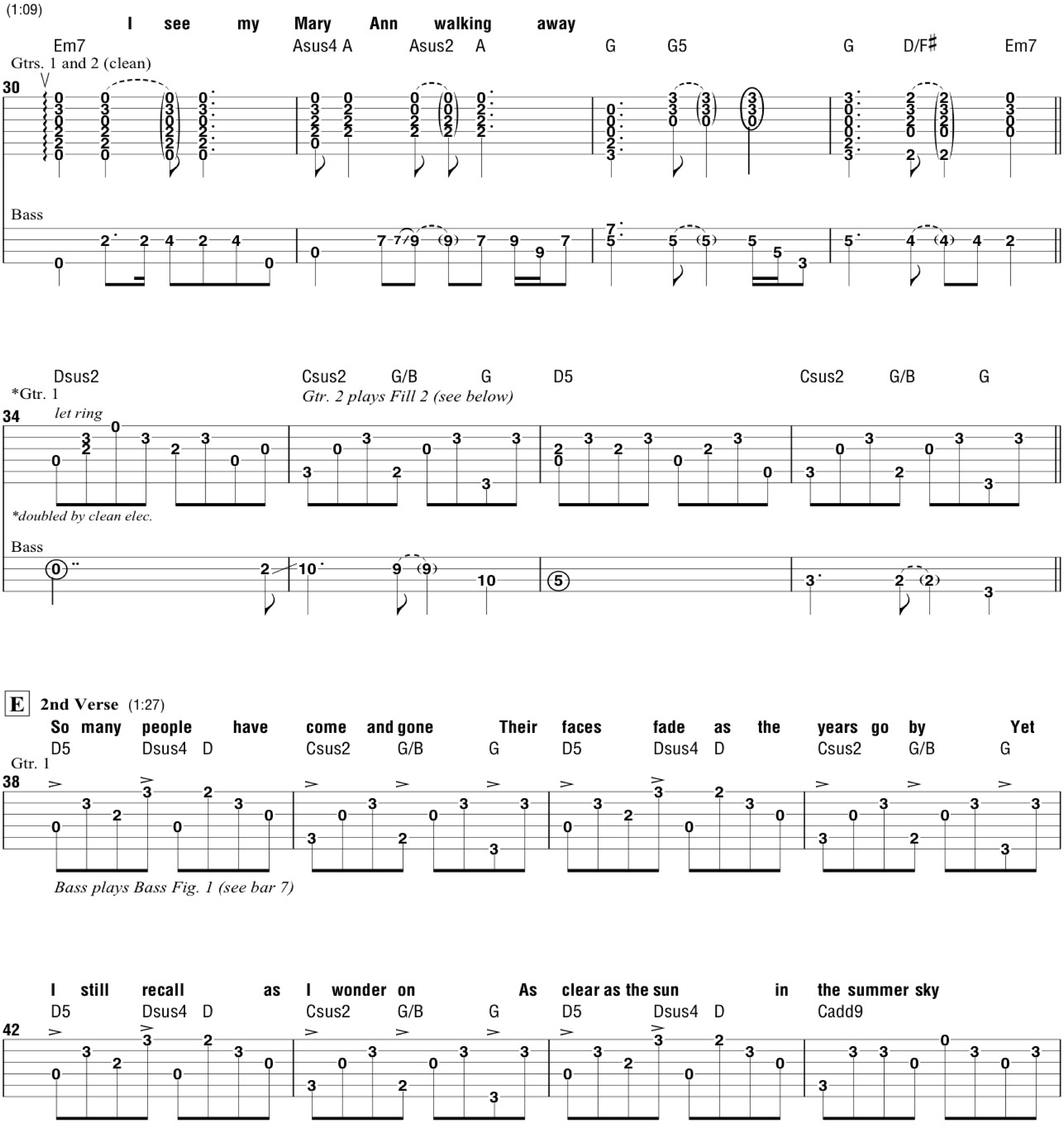
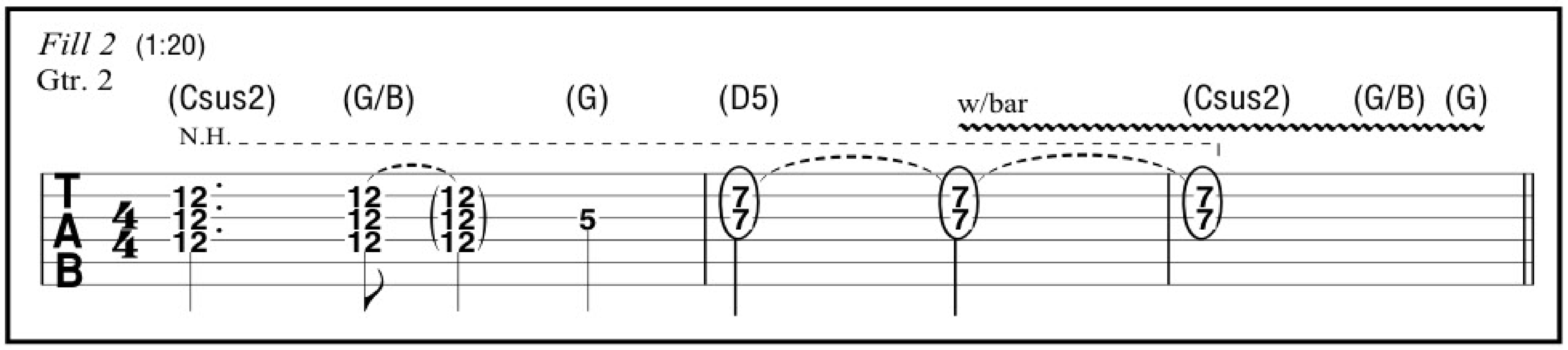
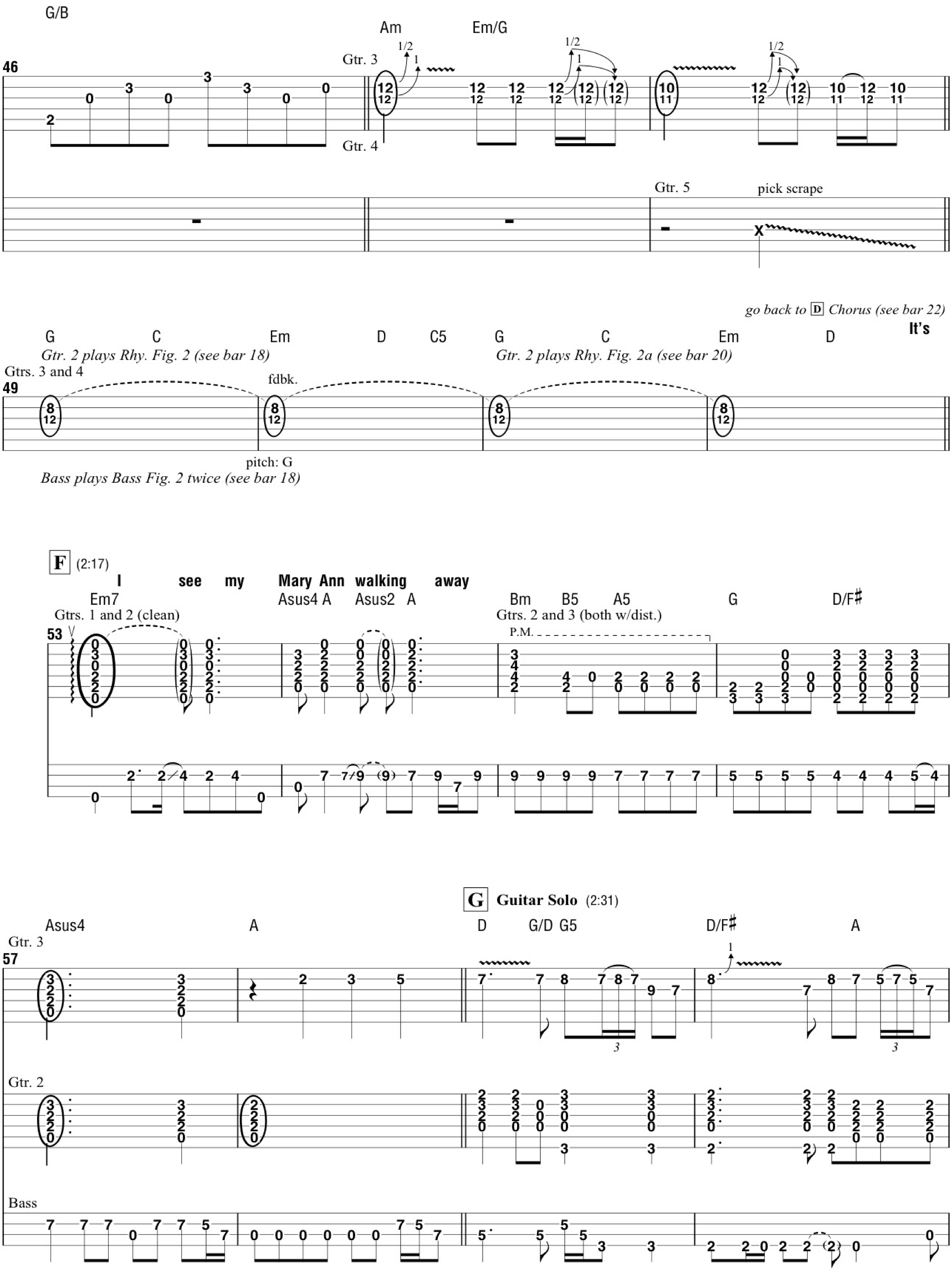
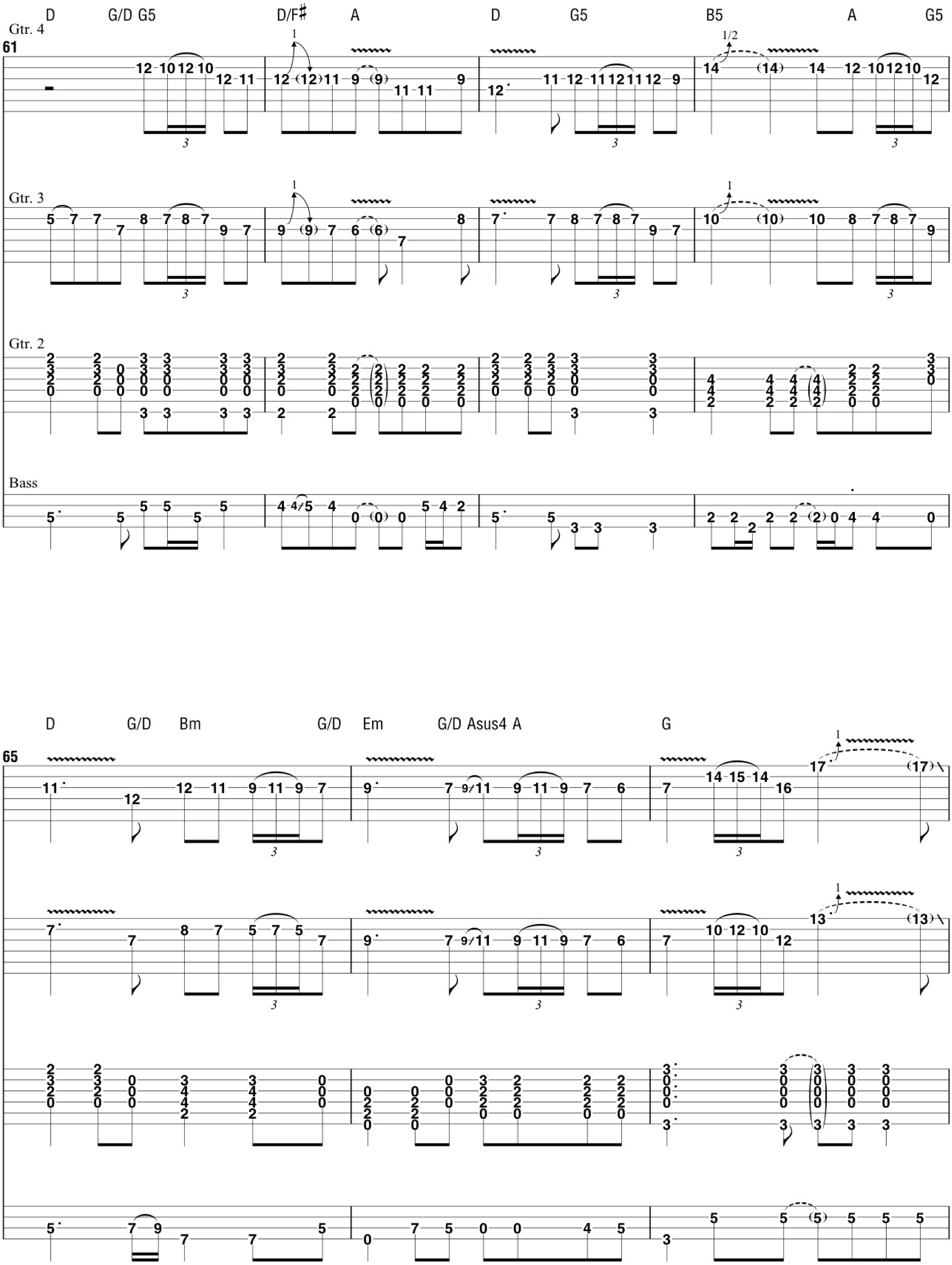

Turned on some music to start my day Then lost myself in a familiar song I
D5 Dsus4 D Csus2 G/B G D5 Dsus4 D Csus2 G/B G
closed my eyes and I slipped away
D5 Dsus4 D Cadd9 G/B
C
(0:38)
Am Em/G D Dsus4 G C
Gtr. 4 (elec. w/dist.)
1/2
Gtr. 3 (elec. w/dist.)
Gtr. 5 (elec. w/dist.)
pick scrape
Gtrs. 1 and 2
Rhy. Fig. 2
end Rhy. Fig. 2
Gtr. 2 (w/dist.)
Rhy. Fig. 2
Bass
end Bass Fig. 1
Bass Fig. 2

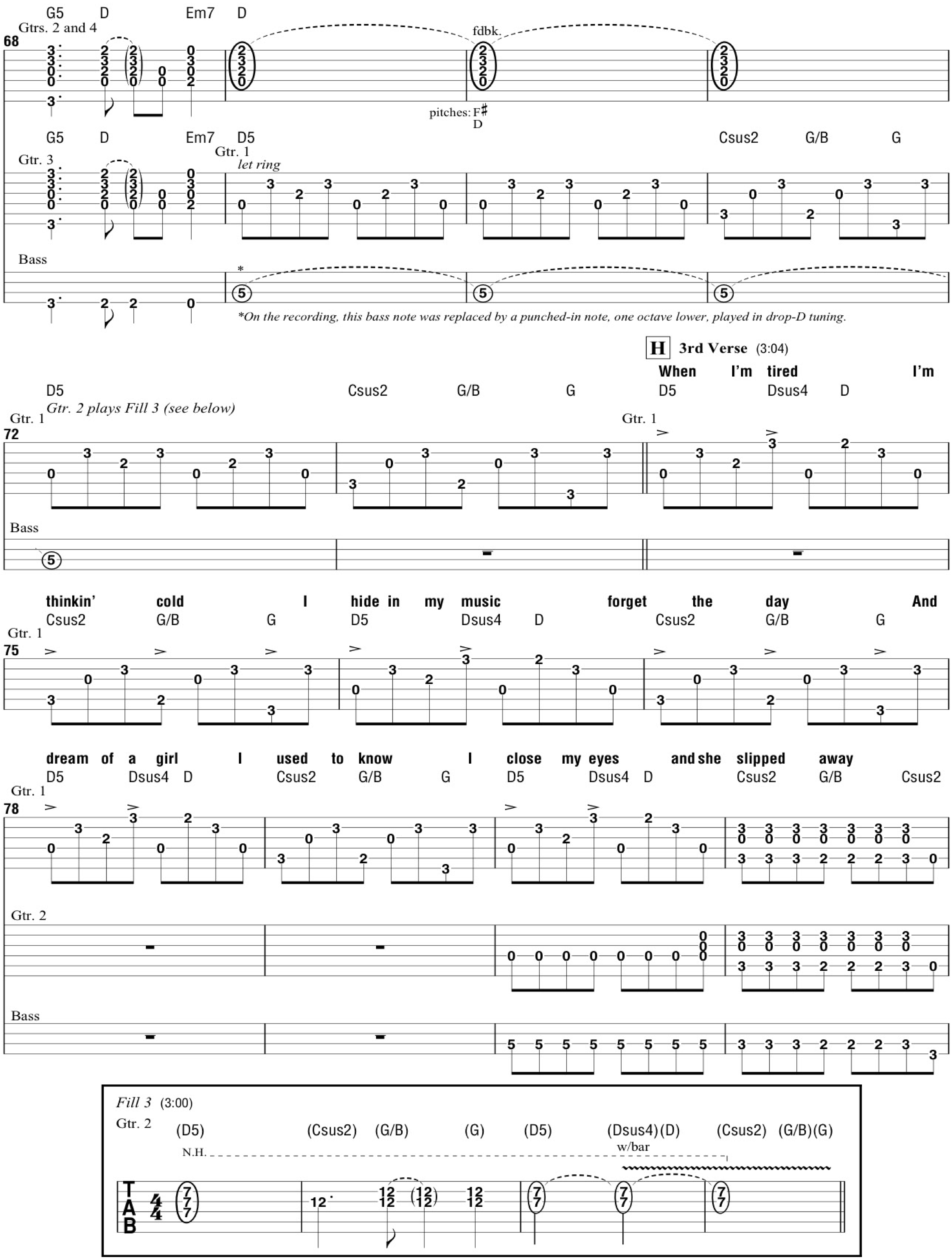

It's
Em D C5 G C Em D
Gtrs. 3 and 4
19
Gtrs. 2 and 5
end Rhy. Fig. 2
Rhy. Fig. 2a
end Rhy. Fig. 2a
Bass
end Bass Fig. 2
D Chorus (0:51, 2:00, 3:58)
more than a feeling
(More than a feeling)
when I
G C Em D
Gtrs. 2 and 5
22
Bass
Bass Fig. 3
hear that old song they used to play
(More than a feeling)
And I begin dreamin'
G C Em D G C
24
3rd time, skip ahead to I (see bar 98)
2nd time, skip ahead to F (see bar 53)
'til I see Mary Ann walk away
(More than a feeling)
Em D G C E♭
27
end Bass Fig. 3

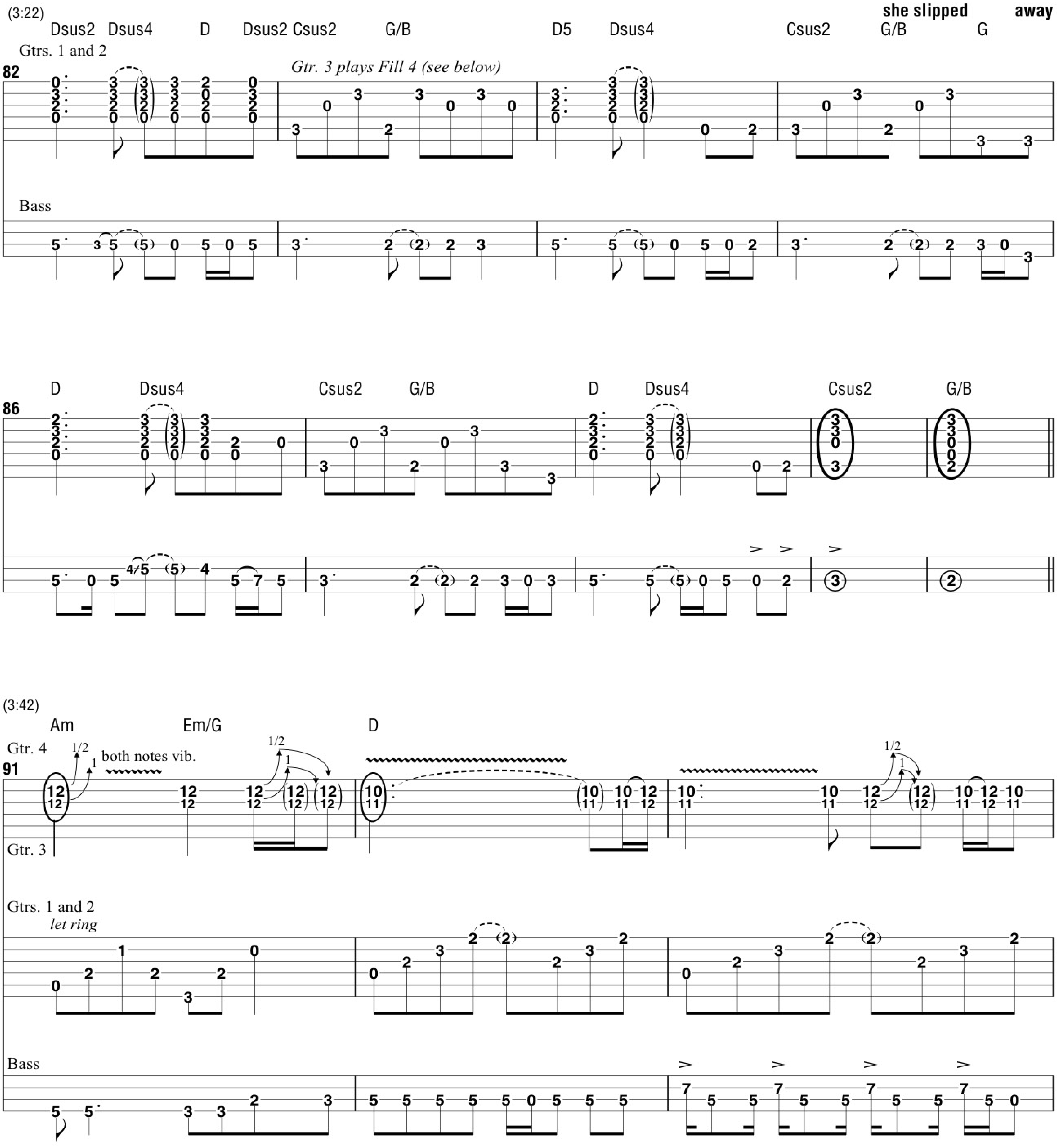

(1:09)
I see my Mary Ann walking away
Em7 Asus4 A Asus2 A G G5 G D/F♯ Em7
Gtrs. 1 and 2 (clean)
Bass
Dsus2 Csus2 G/B G D5 Csus2 G/B G
*Gtr. 1
Gtr. 2 plays Fill 2 (see below)
let ring
*doubled by clean elec.
Bass
E 2nd Verse (1:27)
So many people have come and gone Their faces fade as the years go by Yet
D5 Dsus4 D Csus2 G/B G D5 Dsus4 D Csus2 G/B G
Gtr. 1
Bass plays Bass Fig. 1 (see bar 7)
I still recall as I wonder on As clear as the sun in the summer sky
D5 Dsus4 D Csus2 G/B G D5 Dsus4 D Cadd9

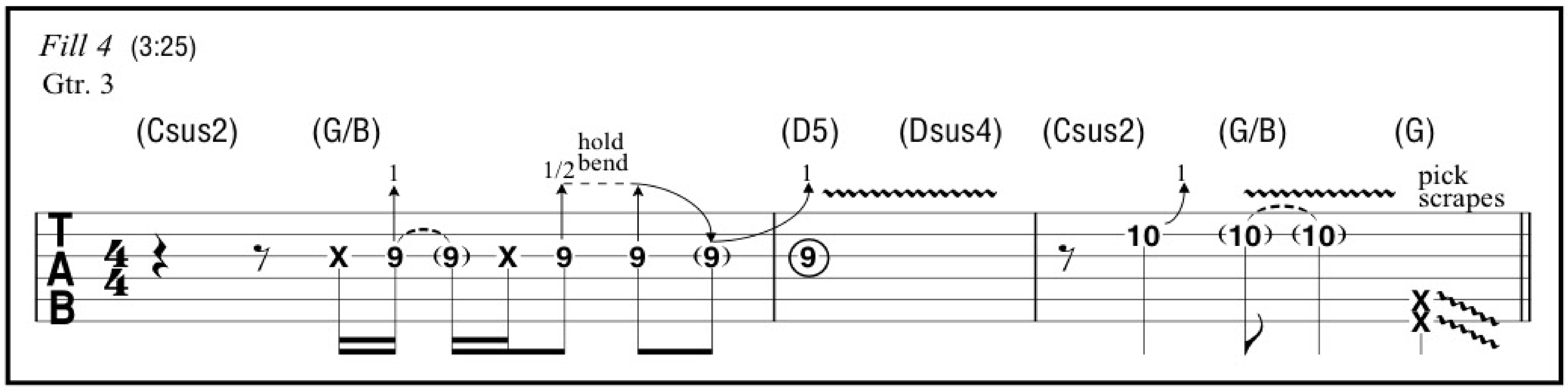

Fill 2 (1:20)
Gtr. 2
(Csus2) (G/B) (G) (D5) (Csus2) (G/B) (G)
N.H.
w/bar
T
A
B

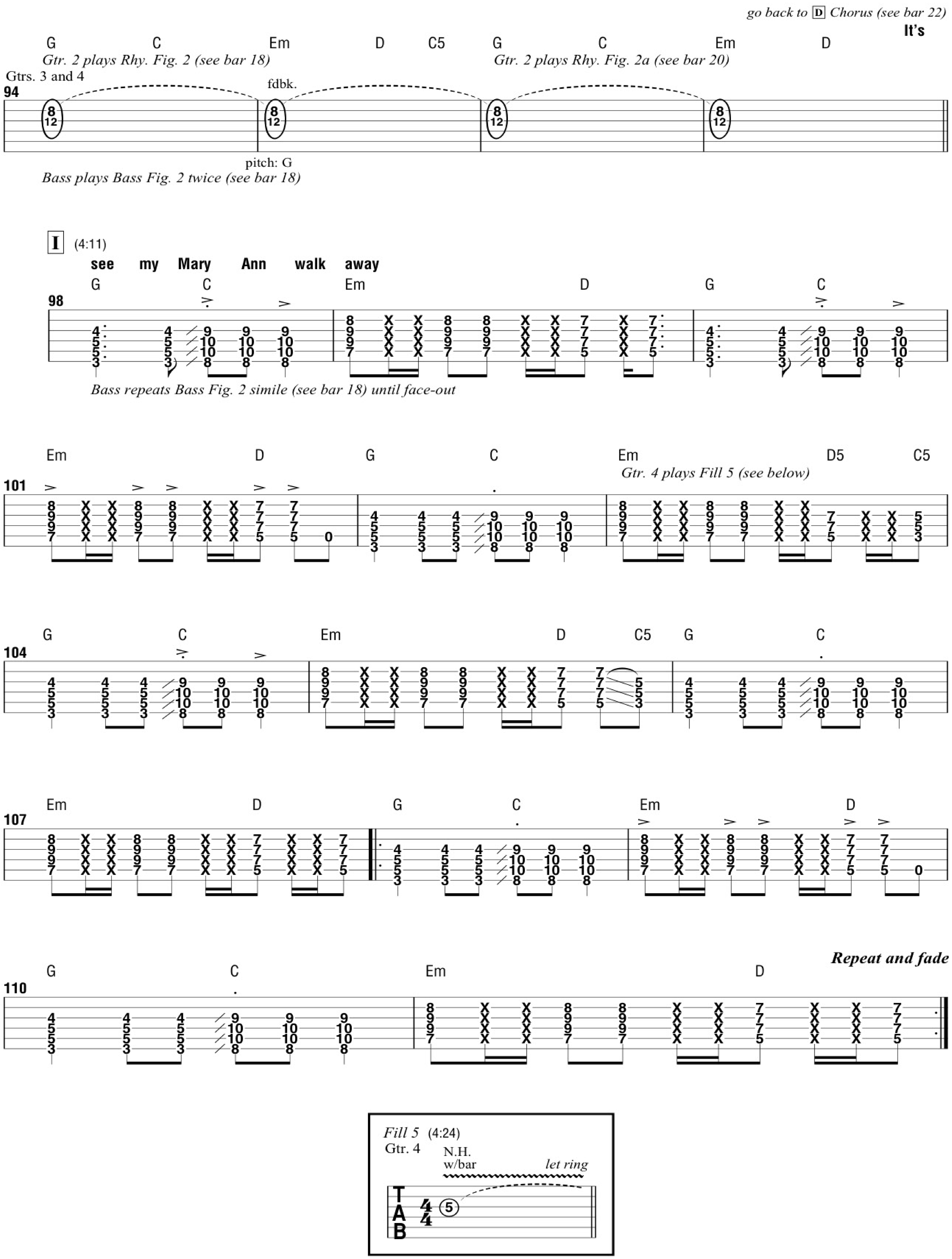

G/B
Am
Em/G
Gtr. 3
Gtr. 4
Gtr. 5
pick scrape
go back to D Chorus (see bar 22)
It's
G C Em D C5 G C Em D
Gtr. 2 plays Rhy. Fig. 2 (see bar 18)
Gtr. 2 plays Rhy. Fig. 2a (see bar 20)
Gtrs. 3 and 4
fdbk.
pitch: G
Bass plays Bass Fig. 2 twice (see bar 18)
F (2:17)
I see my Mary Ann walking away
Em7
Asus4 A Asus2 A
Bm B5 A5
G D/F♯
Gtrs. 1 and 2 (clean)
Gtrs. 2 and 3 (both w/dist.)
P.M.
G Guitar Solo (2:31)
Asus4
A
D G/D G5
D/F♯
A
Gtr. 3
Gtr. 2
Bass


D G/D G5 D/F♯ A D G5 B5 A G5
Gtr. 4
61
Gtr. 3
Gtr. 2
Bass
D G/D Bm G/D Em G/D Asus4 A G
65


G5 D Em7 D
Gtrs. 2 and 4
fdbk.
pitches: F♯ D
G5 D Em7 D5 Csus2 G/B G
Gtr. 3
Gtr. 1
let ring
Bass
*On the recording, this bass note was replaced by a punched-in note, one octave lower, played in drop-D tuning.
H 3rd Verse (3:04)
When I'm tired I'm
D5 Csus2 G/B G D5 Dsus4 D
Gtr. 2 plays Fill 3 (see below)
Gtr. 1
Bass
thinkin' cold I hide in my music forget the day And
Csus2 G/B G D5 Dsus4 D Csus2 G/B G
Gtr. 1
dream of a girl I used to know I close my eyes and she slipped away
D5 Dsus4 D Csus2 G/B G D5 Dsus4 D Csus2 G/B Csus2
Gtr. 1
Gtr. 2
Bass
Fill 3 (3:00)
Gtr. 2
(D5) (Csus2) (G/B) (G) (D5) (Dsus4) (D) (Csus2) (G/B) (G)
N.H.
w/bar


(3:22)
Dsus2 Dsus4 D Dsus2 Csus2 G/B D5 Dsus4 Csus2 G/B G
she slipped away
Gtrs. 1 and 2
Gtr. 3 plays Fill 4 (see below)
Bass
D Dsus4 Csus2 G/B D Dsus4 Csus2 G/B
(3:42)
Am Em/G D
Gtr. 4
both notes vib.
Gtr. 3
Gtrs. 1 and 2
let ring
Bass


Fill 4 (3:25)
Gtr. 3
(Csus2) (G/B) (D5) (Dsus4) (Csus2) (G/B) (G)
hold bend
pick scrapes


go back to D Chorus (see bar 22)
It's
G C Em D C5 G C Em D
Gtr. 2 plays Rhy. Fig. 2 (see bar 18)
Gtr. 2 plays Rhy. Fig. 2a (see bar 20)
Gtrs. 3 and 4
fdbk.
pitch: G
Bass plays Bass Fig. 2 twice (see bar 18)
I (4:11)
see my Mary Ann walk away
Bass repeats Bass Fig. 2 simile (see bar 18) until face-out
Gtr. 4 plays Fill 5 (see below)
D5 C5
Repeat and fade
Fill 5 (4:24)
Gtr. 4
N.H.
w/bar
let ring
T
A
B

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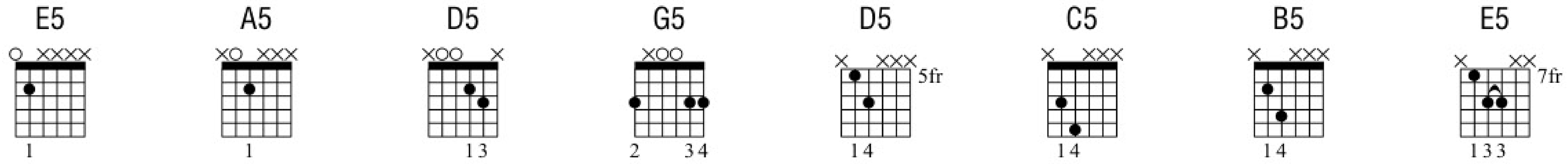
CRAZY BABIES

Ozzy Osbourne

As heard on **NO REST FOR THE WICKED**

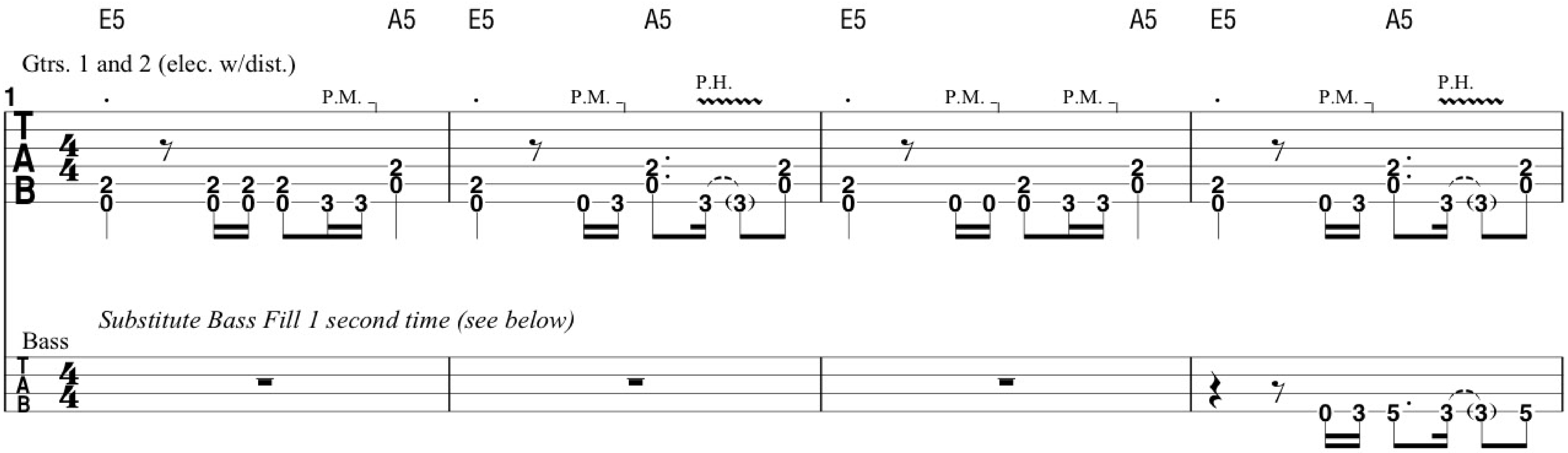
Words and music by OZZY OSBOURNE, ZAKK WYLDE, BOB DAISLEY AND RANDY CASTILLO • *Transcribed by* JEFF PERRIN

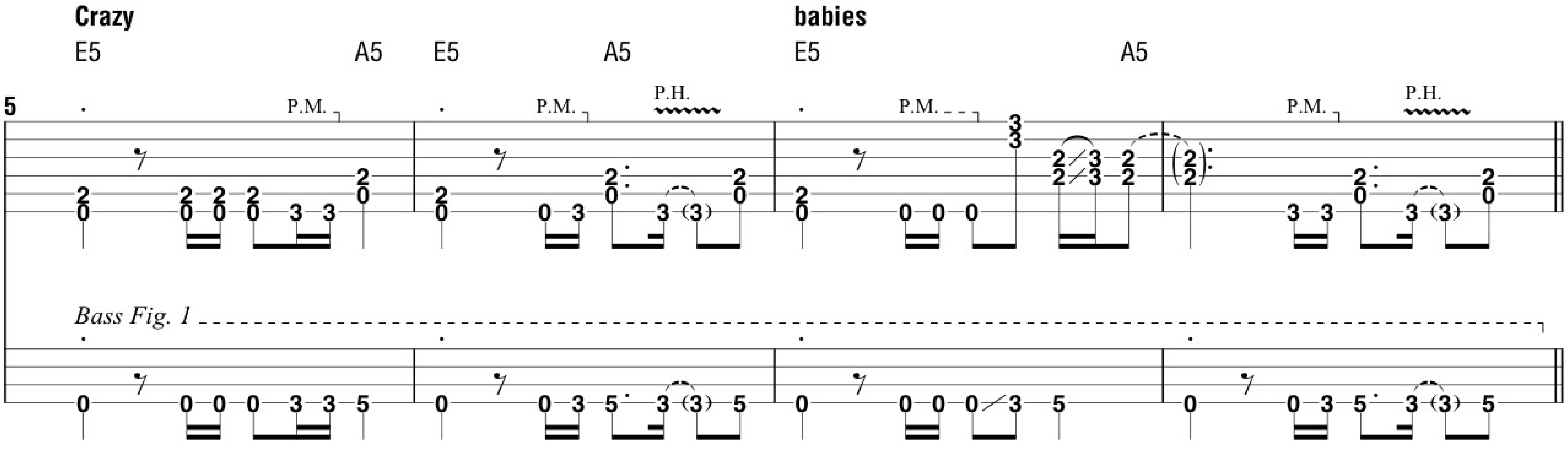
All guitars are tuned down one half step (low to high, E♭ A♭ D♭ G♭ B♭ E♭).
Bass tuning (low to high): E♭ A♭ D♭ G♭.
All music sounds one half step lower than written.

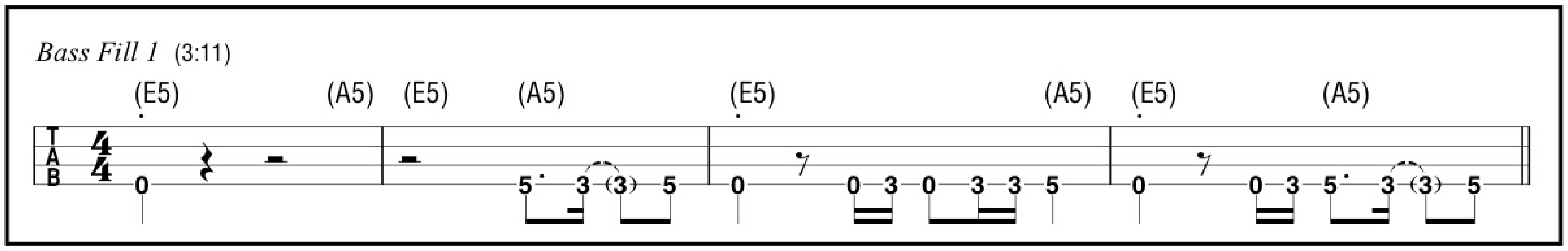


A **Intro** (0:00, 3:11)

Moderately ♩ = 124







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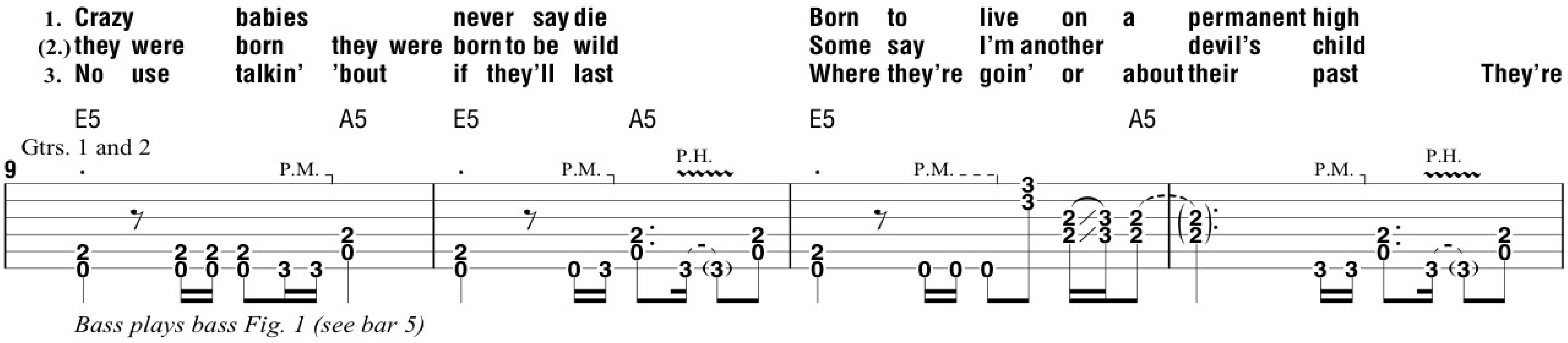
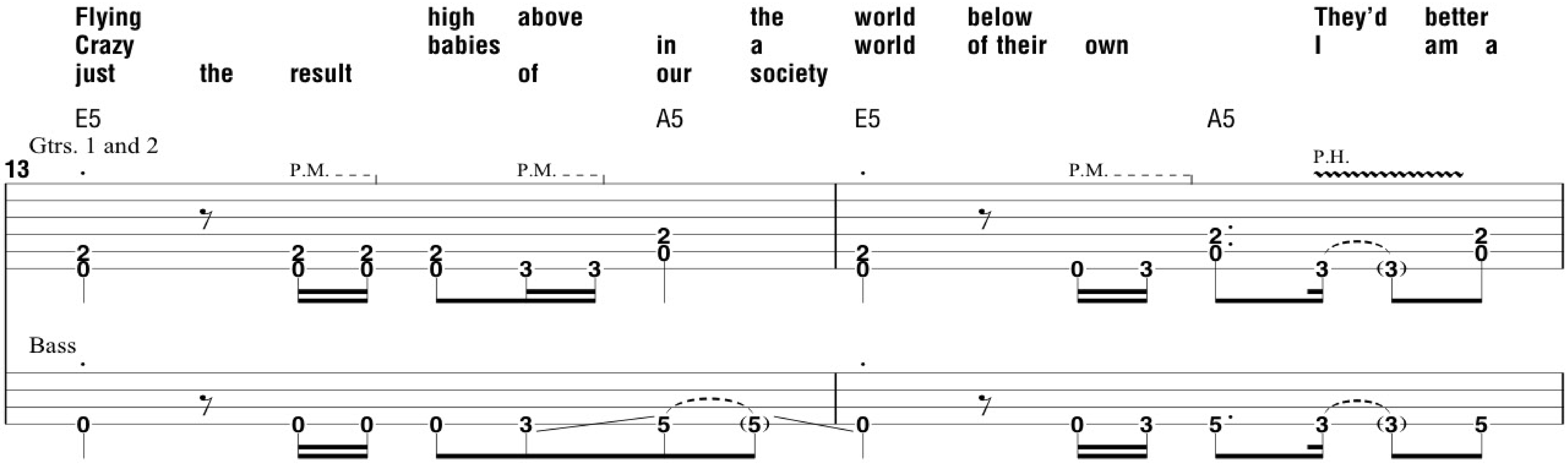
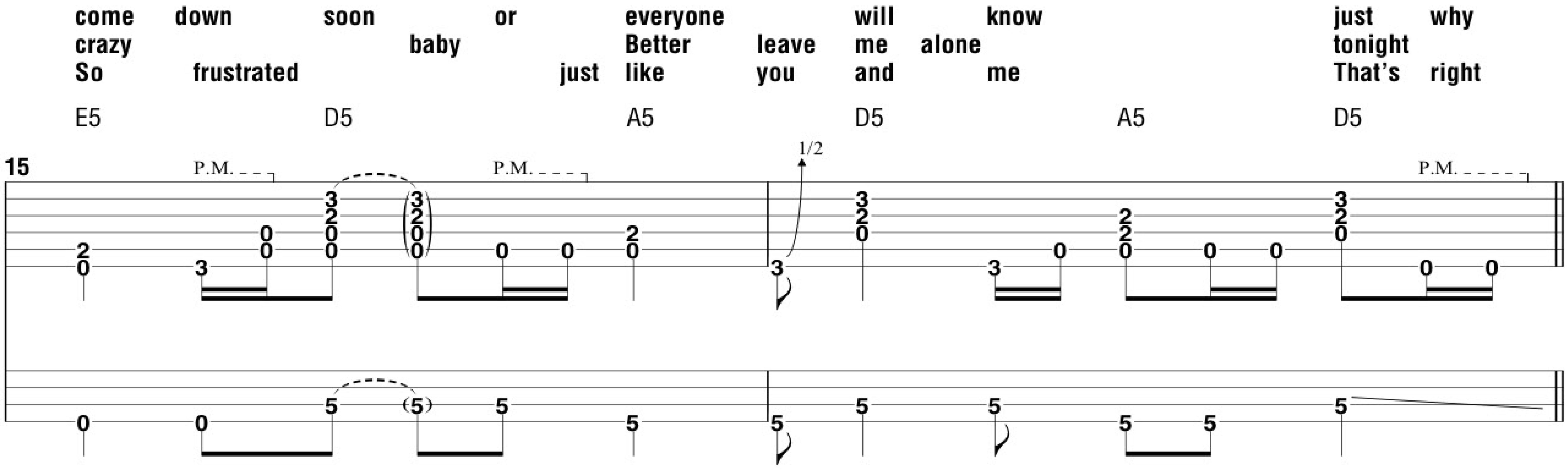
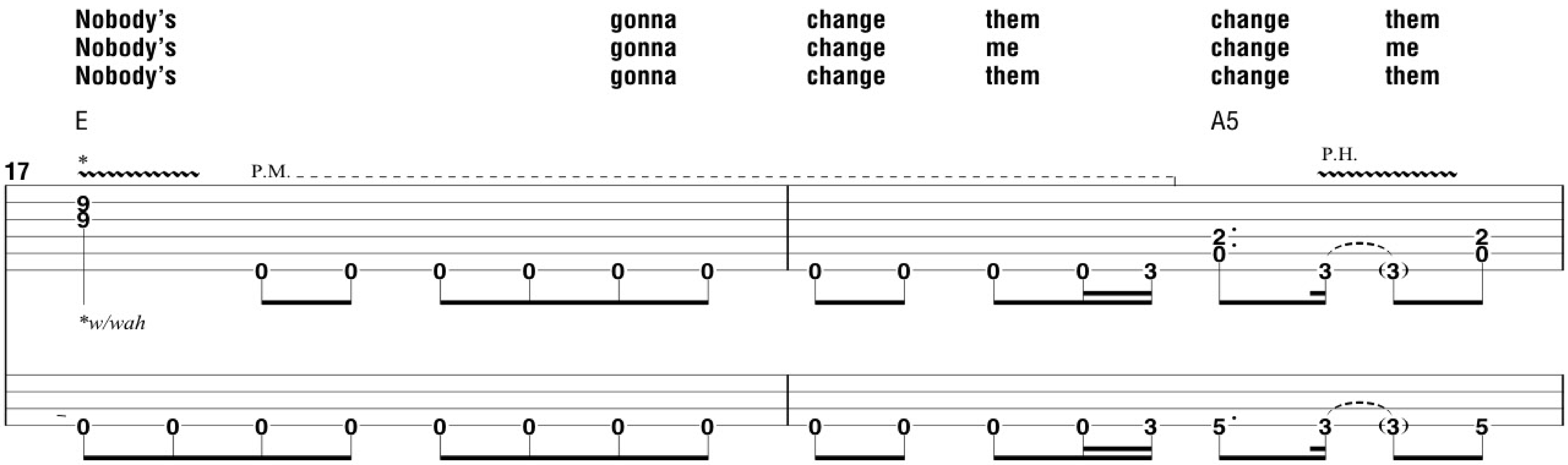
B **Verses** (0:15, 1:20, 3:26)

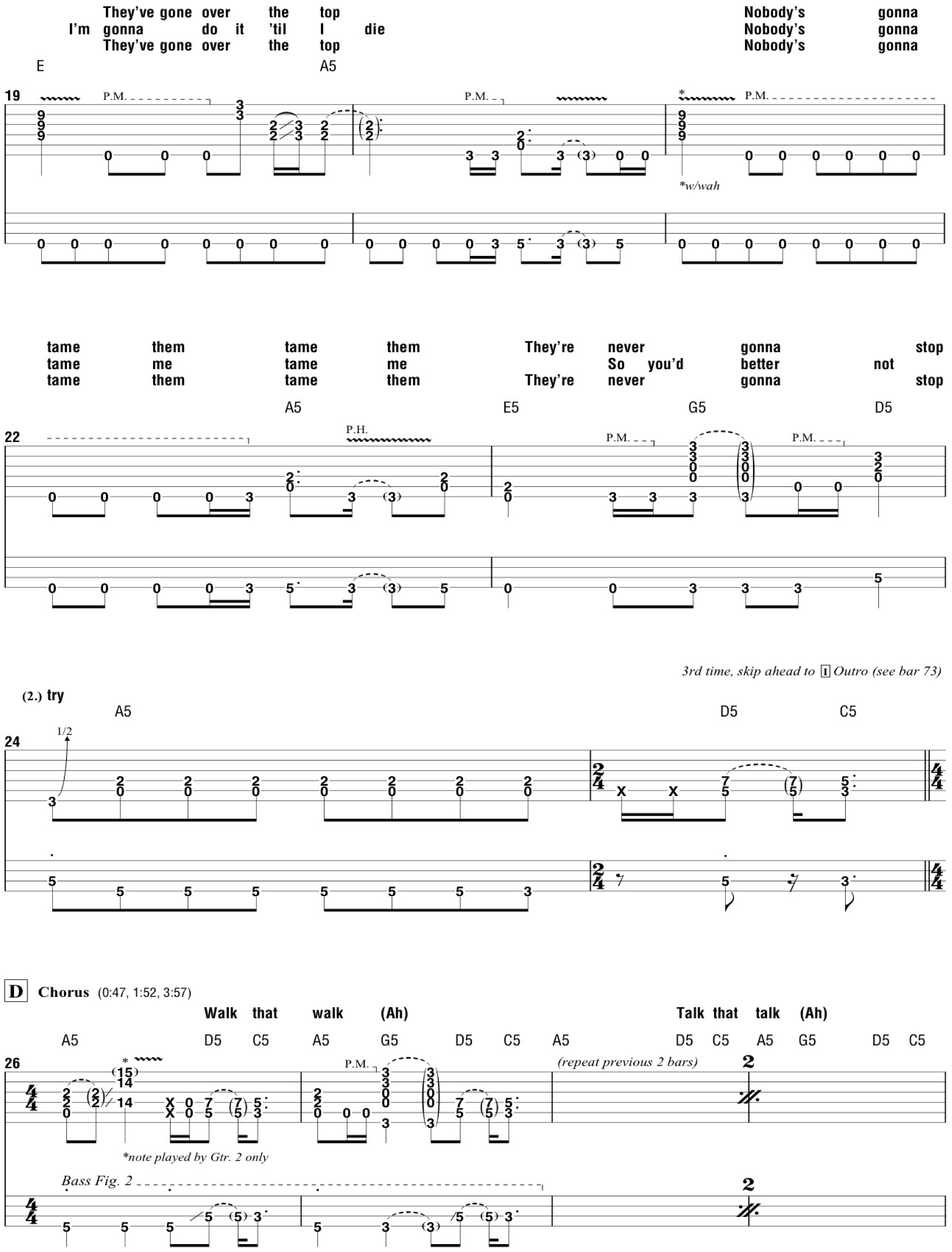


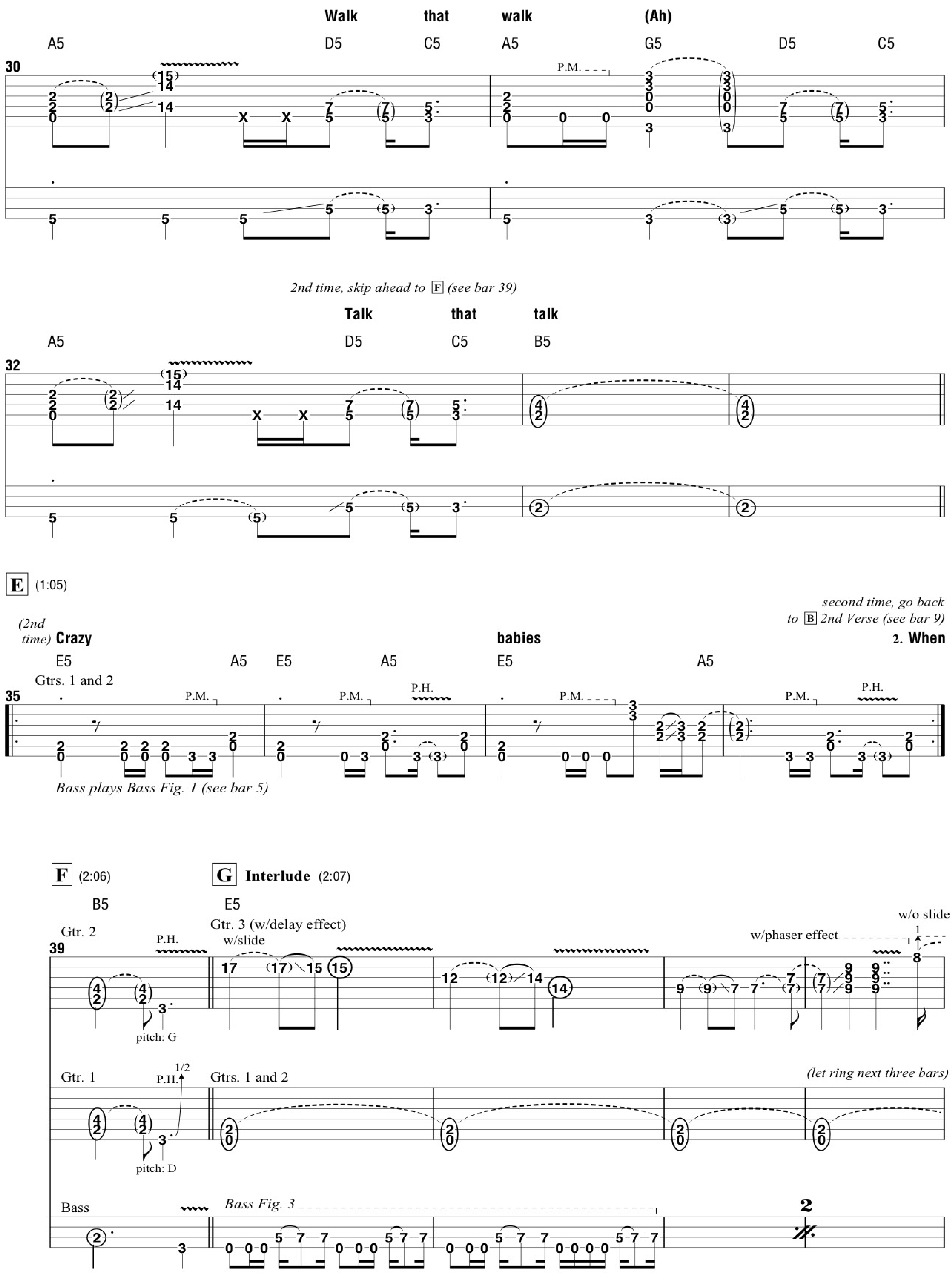




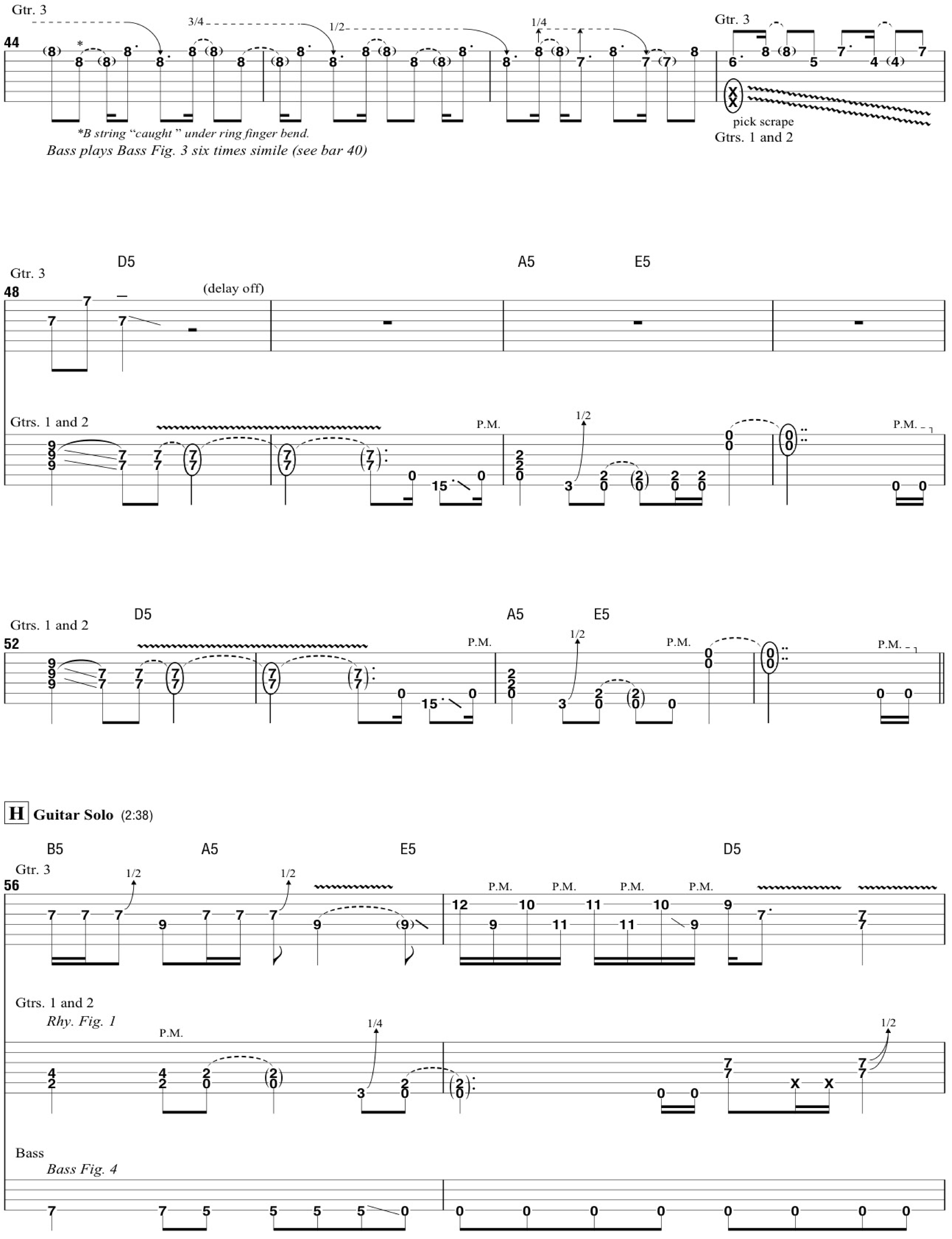
C **Pre-chorus** (0:31, 1:36, 3:41)

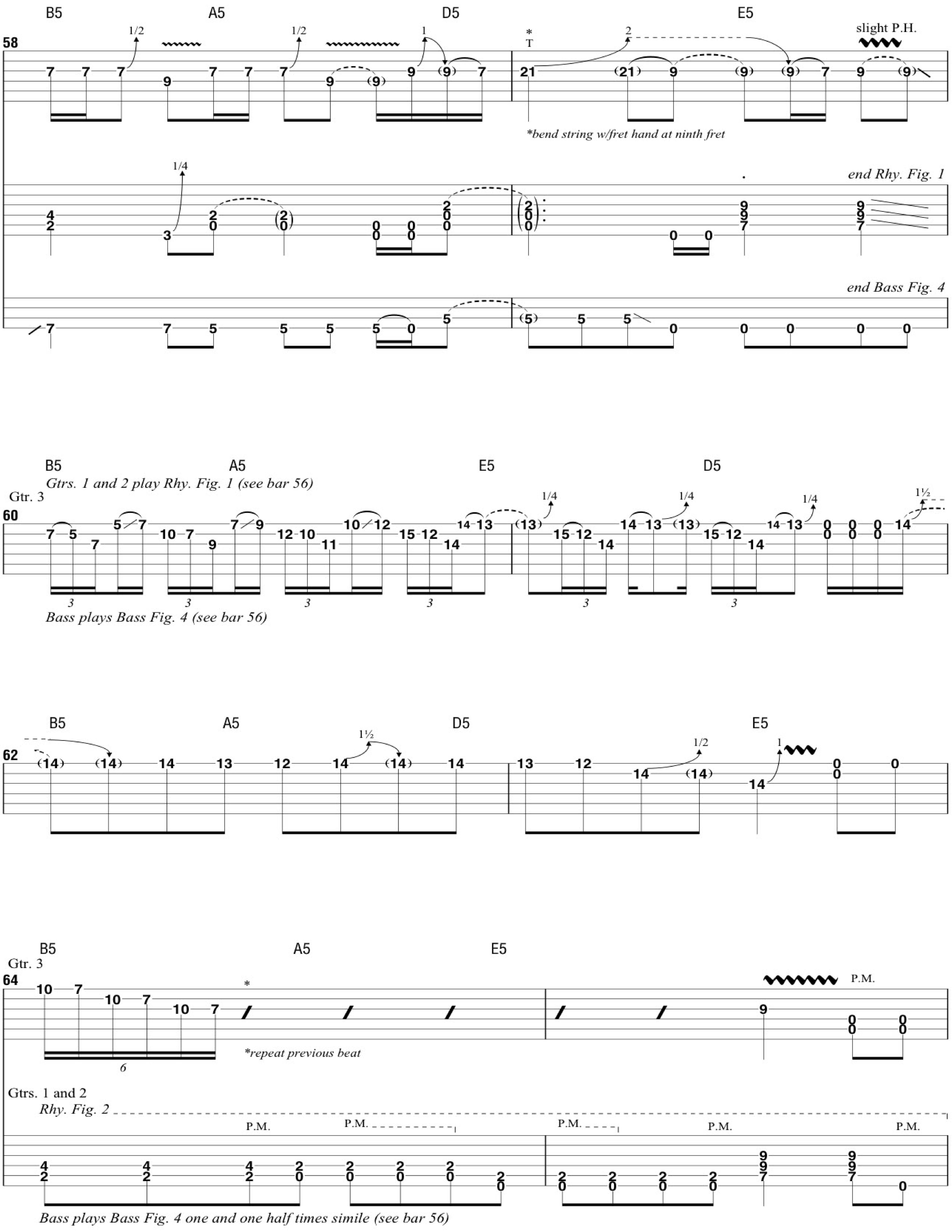


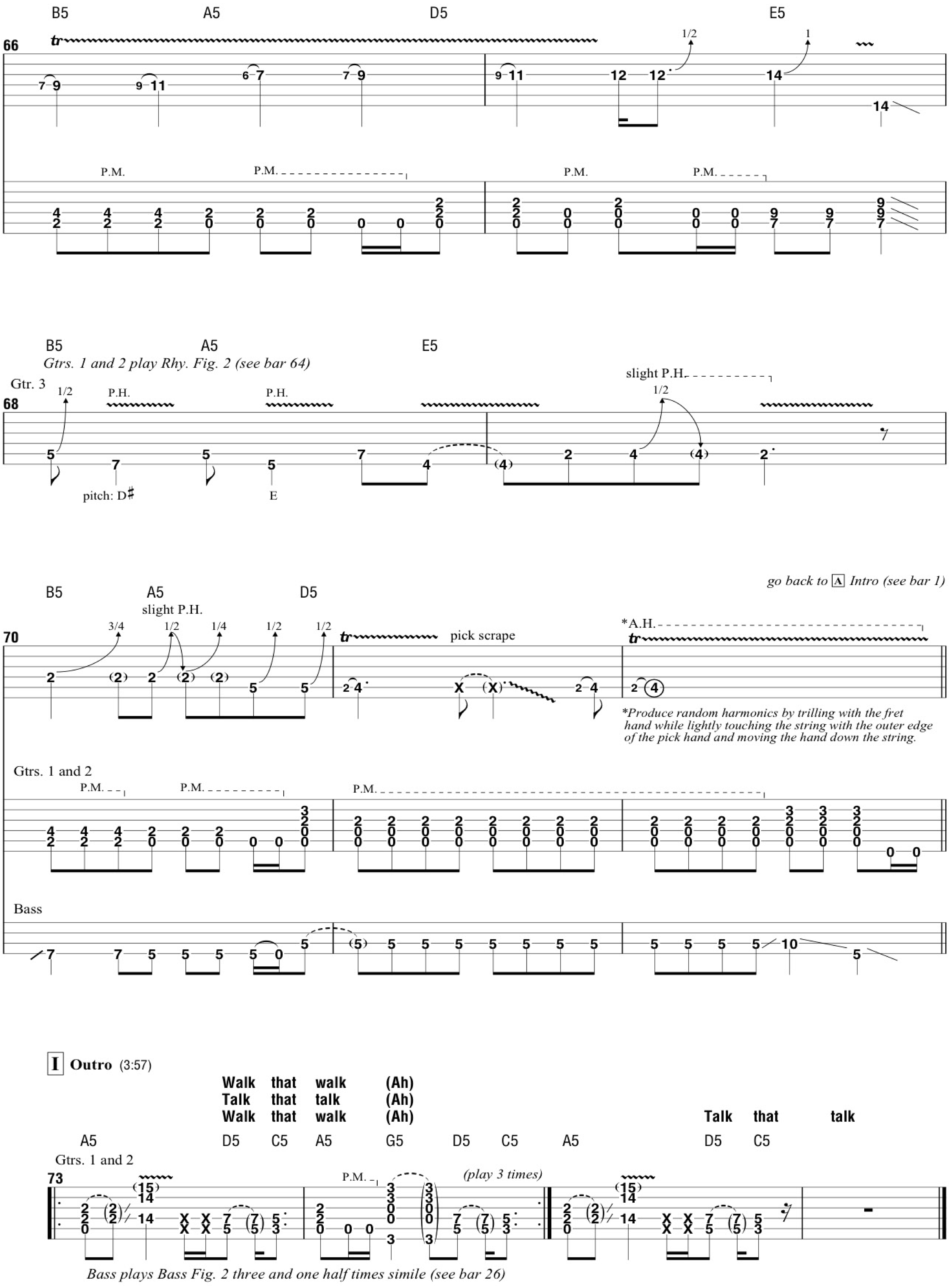

They've gone over the top
I'm gonna do it 'til I die
They've gone over the top
Nobody's gonna
Nobody's gonna
Nobody's gonna
E
A5
P.M.
*w/wah
tame them tame them They're never gonna stop
tame me tame me So you'd better not
tame them tame them They're never gonna stop
A5
E5
G5
D5
P.H.
3rd time, skip ahead to 1 Outro (see bar 73)
(2.) try
A5
D5
C5
1/2
D Chorus (0:47, 1:52, 3:57)
Walk that walk (Ah)
Talk that talk (Ah)
A5 D5 C5 A5 G5 D5 C5 A5 D5 C5 A5 G5 D5 C5
*note played by Gtr. 2 only
(repeat previous 2 bars)
Bass Fig. 2



Walk that walk (Ah)
A5 D5 C5 A5 G5 D5 C5
30
P.M.
2nd time, skip ahead to F (see bar 39)
Talk that talk
A5 D5 C5 B5
32
E (1:05)
second time, go back to B 2nd Verse (see bar 9)
(2nd time) Crazy babies 2. When
E5 A5 E5 A5 E5 A5
Gtrs. 1 and 2
35
P.M.
P.H.
Bass plays Bass Fig. 1 (see bar 5)
F (2:06)
G Interlude (2:07)
B5
E5
Gtr. 2
Gtr. 3 (w/delay effect)
w/slide
w/phaser effect
w/o slide
39
P.H.
pitch: G
Gtr. 1
Gtrs. 1 and 2
(let ring next three bars)
pitch: D
Bass
Bass Fig. 3


Gtr. 3
*B string "caught" under ring finger bend.
Bass plays Bass Fig. 3 six times simile (see bar 40)
pick scrape
Gtrs. 1 and 2
D5
A5
E5
(delay off)
P.M.
H Guitar Solo (2:38)
B5
Rhy. Fig. 1
Bass
Bass Fig. 4


B5 A5 D5 E5
slight P.H.
*bend string w/fret hand at ninth fret
end Rhy. Fig. 1
end Bass Fig. 4
B5 A5 E5 D5
Gtrs. 1 and 2 play Rhy. Fig. 1 (see bar 56)
Gtr. 3
Bass plays Bass Fig. 4 (see bar 56)
B5 A5 D5 E5
B5 A5 E5
Gtr. 3
*repeat previous beat
P.M.
Gtrs. 1 and 2
Rhy. Fig. 2
Bass plays Bass Fig. 4 one and one half times simile (see bar 56)


B5 A5 D5 E5
P.M.
Gtrs. 1 and 2 play Rhy. Fig. 2 (see bar 64)
Gtr. 3
P.H.
pitch: D♯
E
slight P.H.
go back to A Intro (see bar 1)
pick scrape
*A.H.
*Produce random harmonics by trilling with the fret hand while lightly touching the string with the outer edge of the pick hand and moving the hand down the string.
Gtrs. 1 and 2
Bass
I Outro (3:57)
Walk that walk (Ah)
Talk that talk (Ah)
Walk that walk (Ah)
Talk that talk
A5 D5 C5 A5 G5 D5 C5 A5 D5 C5
(play 3 times)
Bass plays Bass Fig. 2 three and one half times simile (see bar 26)

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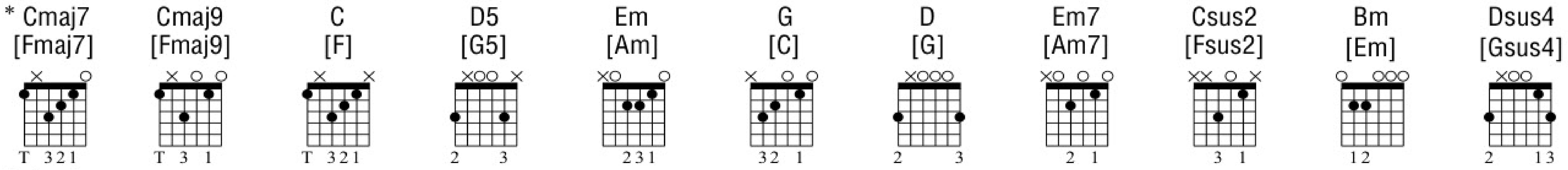
LET HER GO

Passenger

As heard on **ALL THE LITTLE LIGHTS**

Words and Music by MIKE ROSENBERG • *Transcribed by* JEFF PERRIN

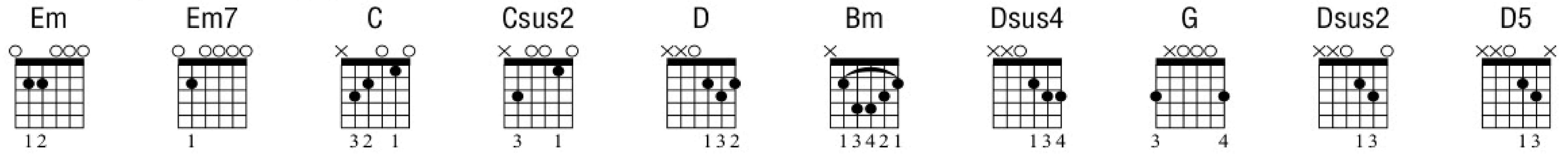
All chord shapes and tablature positions for Gtr. 1 are relative to the capo.



T=thumb

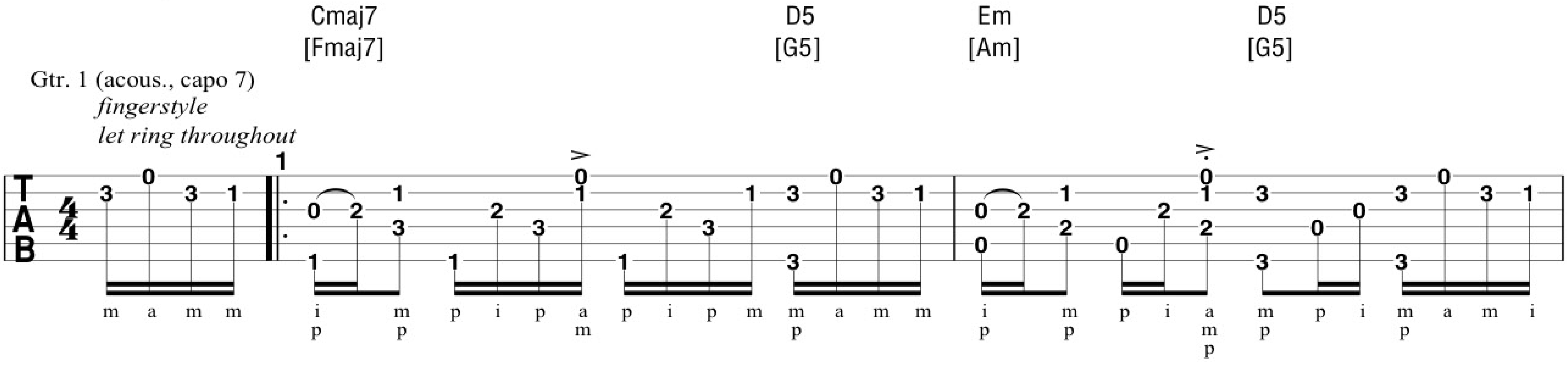
*Non-bracketed chord names indicate concert-key harmony.

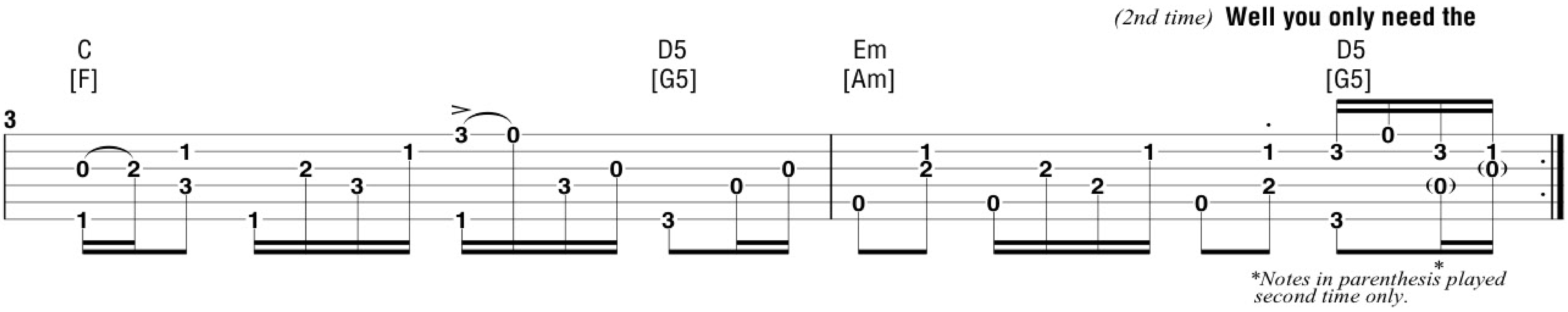
Chords for Gtr. 2 (acous., no capo)



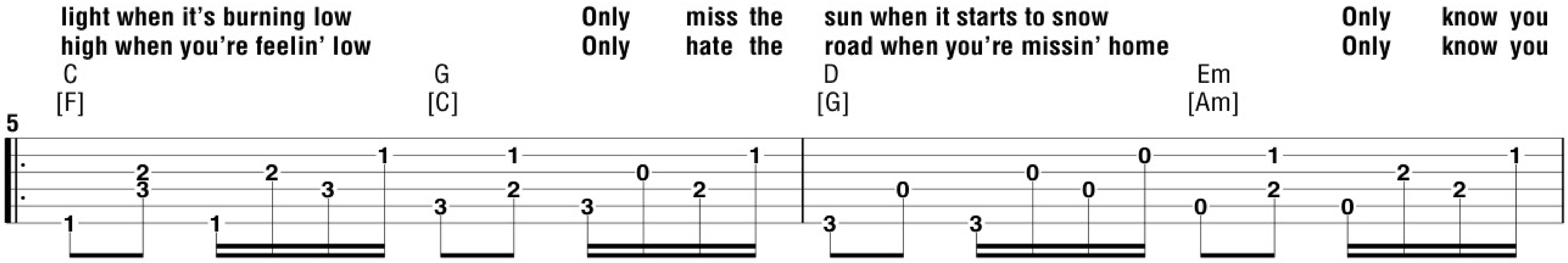
A **Intro** (0:00)

Moderately Slow ♩ = 72





B **Intro Chorus** (0:27)



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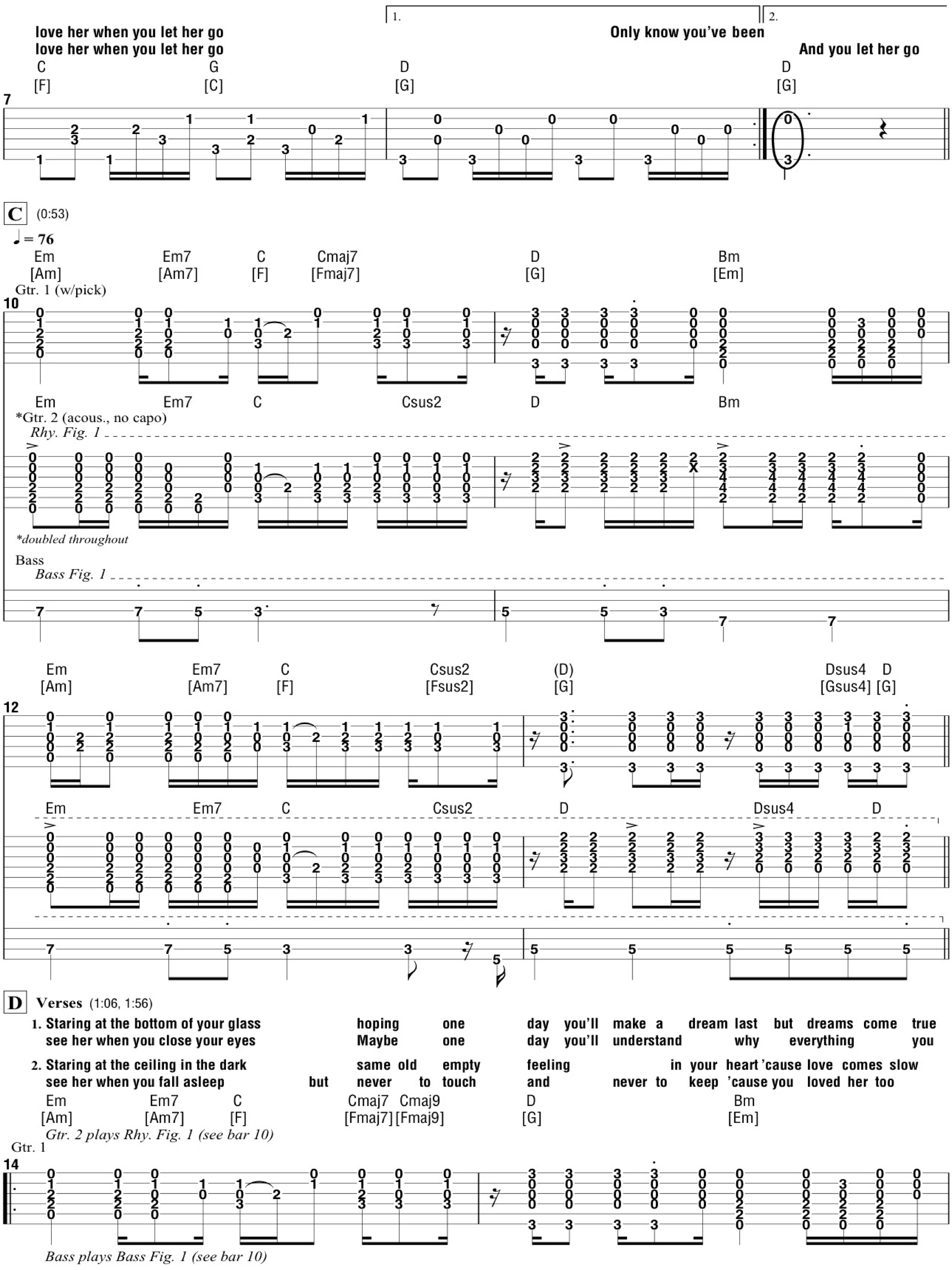
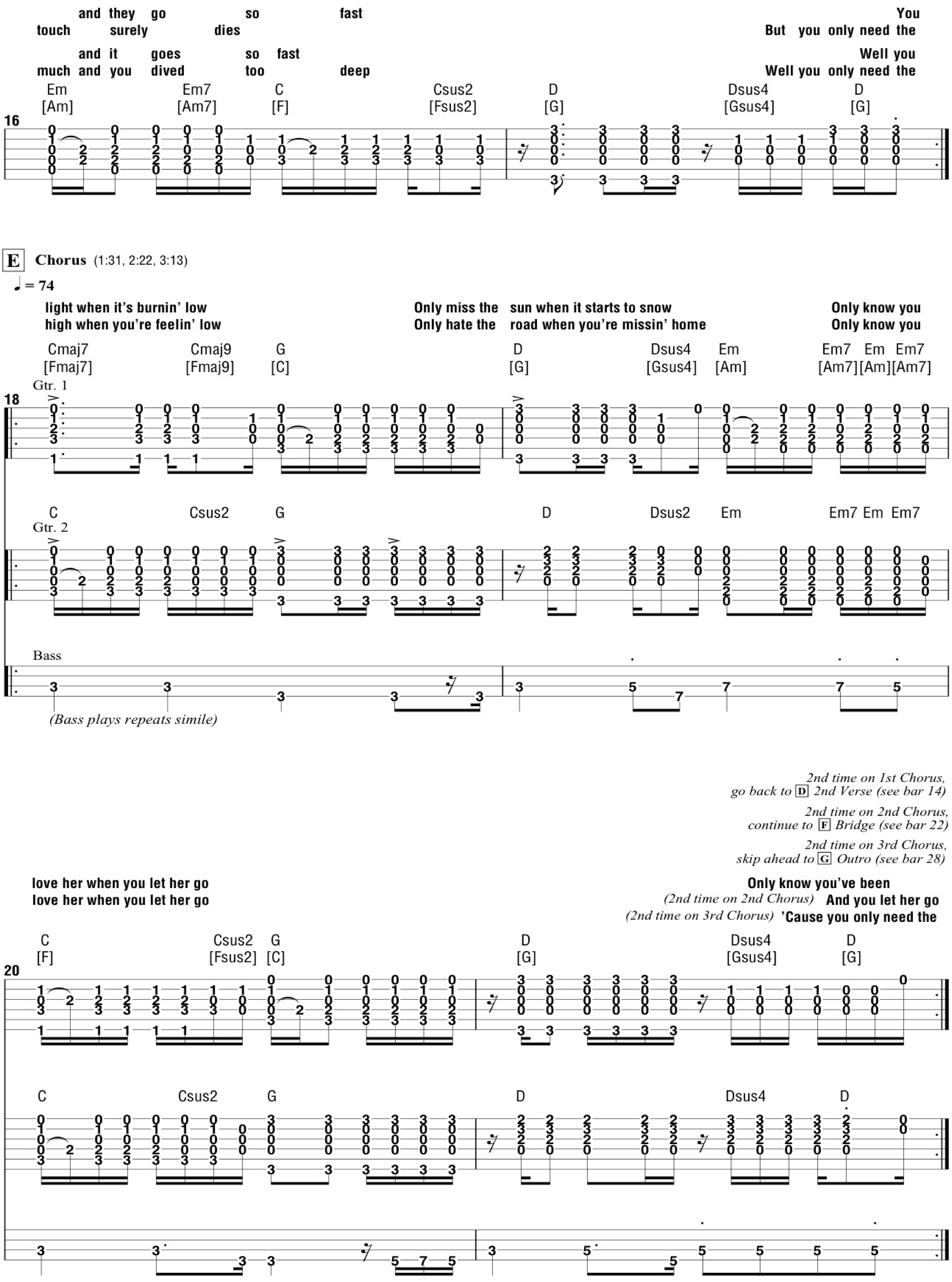
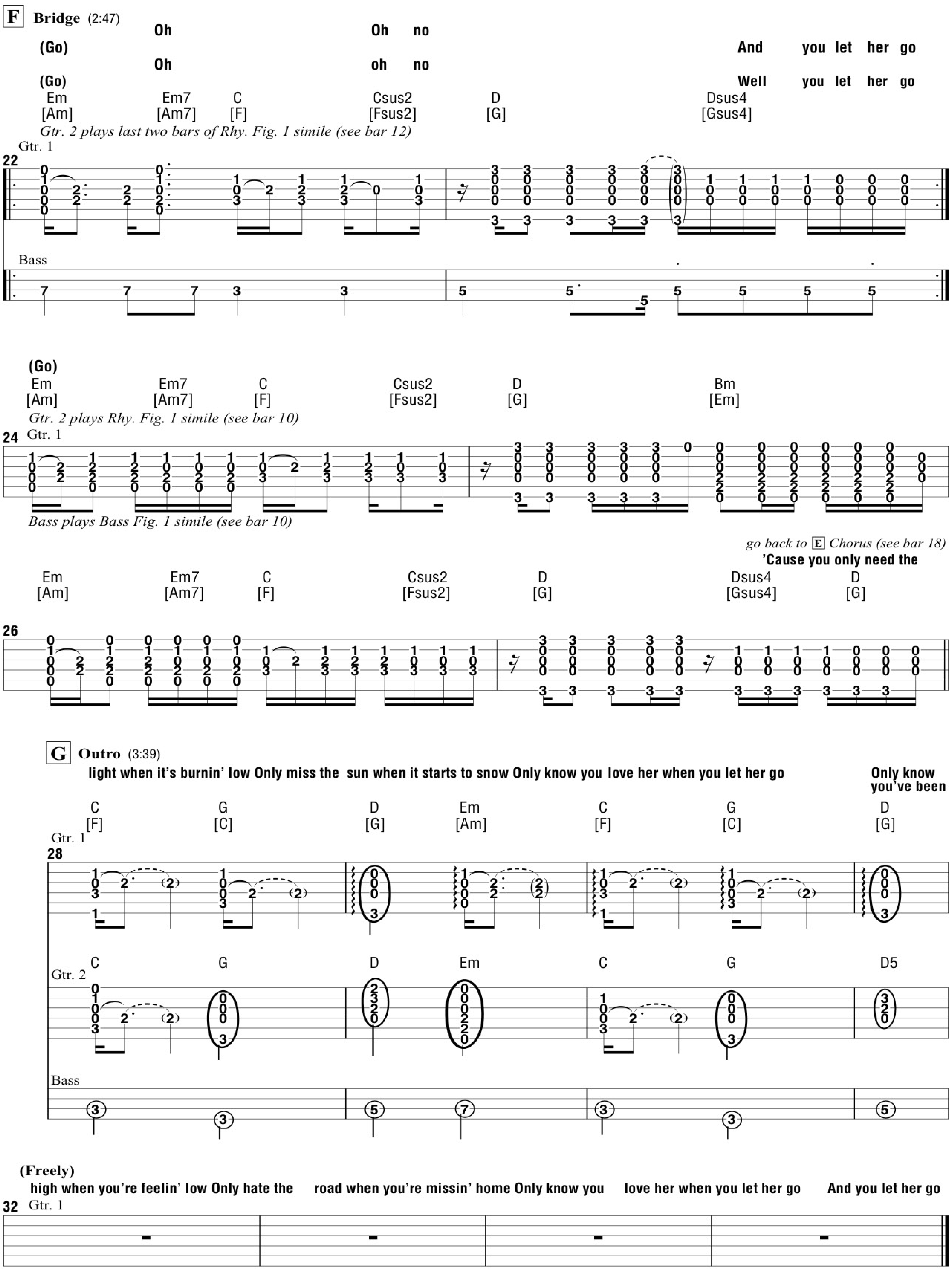

love her when you let her go
love her when you let her go
1.
Only know you’ve been
2.
And you let her go
C (0:53)
♩= 76
Gtr. 1 (w/pick)
*Gtr. 2 (acous., no capo)
Rhy. Fig. 1
*doubled throughout
Bass
Bass Fig. 1
D Verses (1:06, 1:56)
1. Staring at the bottom of your glass hoping one day you’ll make a dream last but dreams come true
see her when you close your eyes Maybe one day you’ll understand why everything you
2. Staring at the ceiling in the dark same old empty feeling in your heart ’cause love comes slow
see her when you fall asleep but never to touch and never to keep ’cause you loved her too
Gtr. 2 plays Rhy. Fig. 1 (see bar 10)
Gtr. 1
Bass plays Bass Fig. 1 (see bar 10)


and they go so fast
touch surely dies
and it goes so fast
much and you dived too deep
You
But you only need the
Well you
Well you only need the
Em [Am] Em7 [Am7] C [F] Csus2 [Fsus2] D [G] Dsus4 [Gsus4] D [G]
16
E Chorus (1:31, 2:22, 3:13)
♩ = 74
light when it's burnin' low
high when you're feelin' low
Only miss the
Only hate the
sun when it starts to snow
road when you're missin' home
Only know you
Only know you
Cmaj7 [Fmaj7] Cmaj9 [Fmaj9] G [C] D [G] Dsus4 [Gsus4] Em [Am] Em7 Em Em7 [Am7][Am][Am7]
Gtr. 1
18
C Csus2 G D Dsus2 Em Em7 Em Em7
Gtr. 2
Bass
(Bass plays repeats simile)
2nd time on 1st Chorus, go back to D 2nd Verse (see bar 14)
2nd time on 2nd Chorus, continue to F Bridge (see bar 22)
2nd time on 3rd Chorus, skip ahead to G Outro (see bar 28)
love her when you let her go
love her when you let her go
Only know you've been
(2nd time on 2nd Chorus) And you let her go
(2nd time on 3rd Chorus) 'Cause you only need the
C [F] Csus2 [Fsus2] G [C] D [G] Dsus4 [Gsus4] D [G]
20
C Csus2 G D Dsus4 D


F Bridge (2:47)
(Go) Oh Oh no And you let her go
(Go) Oh oh no Well you let her go
Em [Am] Em7 [Am7] C [F] Csus2 [Fsus2] D [G] Dsus4 [Gsus4]
Gtr. 2 plays last two bars of Rhy. Fig. 1 simile (see bar 12)
Gtr. 1
Bass
(Go)
Em [Am] Em7 [Am7] C [F] Csus2 [Fsus2] D [G] Bm [Em]
Gtr. 2 plays Rhy. Fig. 1 simile (see bar 10)
Gtr. 1
Bass plays Bass Fig. 1 simile (see bar 10)
go back to E Chorus (see bar 18)
'Cause you only need the
Em [Am] Em7 [Am7] C [F] Csus2 [Fsus2] D [G] Dsus4 [Gsus4] D [G]
G Outro (3:39)
light when it's burnin' low Only miss the sun when it starts to snow Only know you love her when you let her go
Only know you've been
C [F] G [C] D [G] Em [Am] C [F] G [C] D [G]
Gtr. 1
C G D Em C G D5
Gtr. 2
Bass
(Freely)
high when you're feelin' low Only hate the road when you're missin' home Only know you love her when you let her go And you let her go
Gtr. 1

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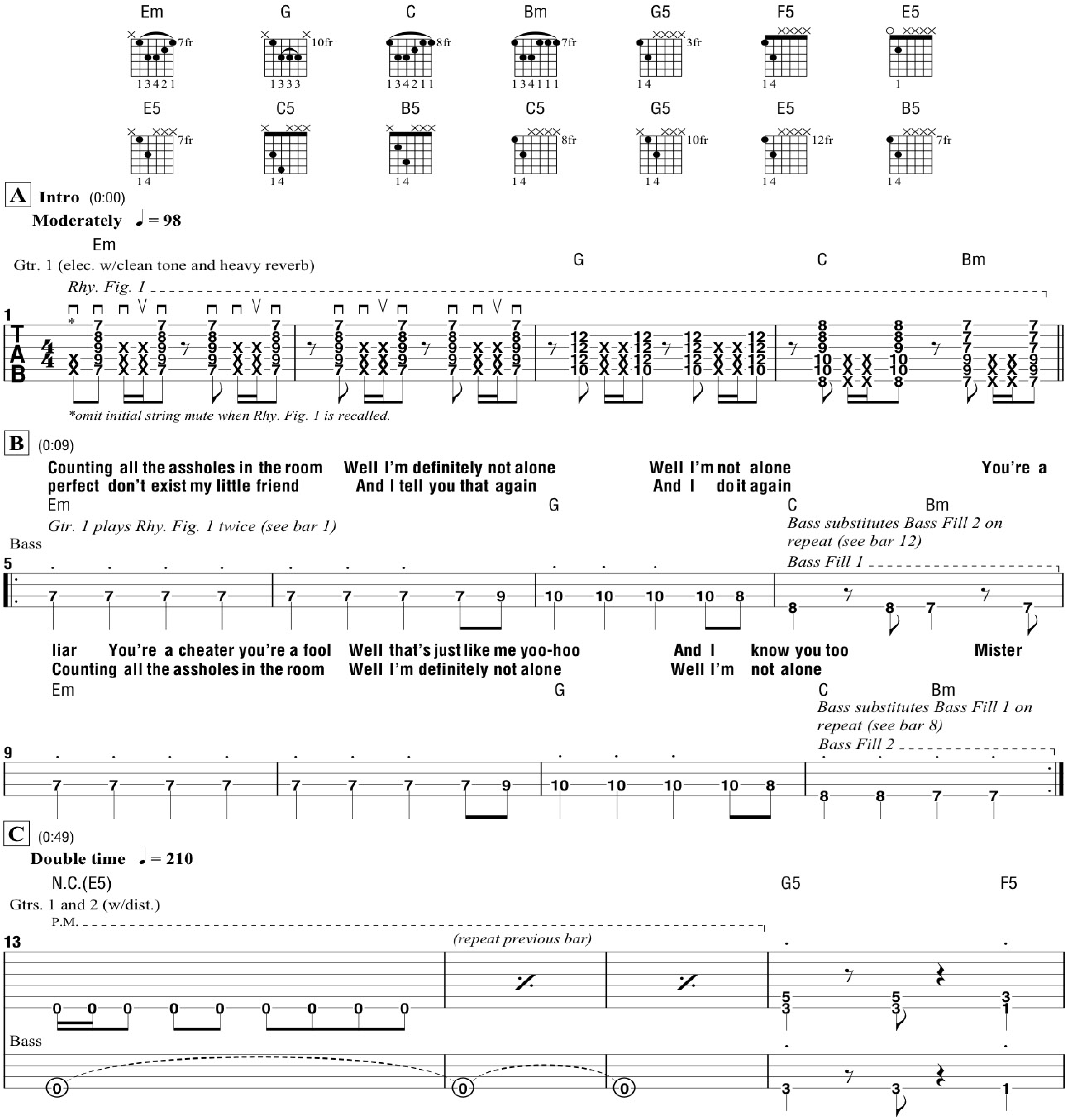
STILL COUNTING

Volbeat

As heard on **GUITAR GANGSTERS & CADILLAC BLOOD**

Words and Music by JON LARSEN, THOMAS BREDAHL, ANDERS KJOLHOLM AND MICHAEL POULSEN • *Transcribed by* JEFF PERRIN

All guitars are tuned down one whole step (low to high, D G C F A D).
Bass tuning (low to high): D G C F.
All music sounds in the key of D minor, one whole step lower than written.



STILL COUNTING
WORDS AND MUSIC BY JON LARSEN, THOMAS BREDAHL, ANDERS KJOLHOLM AND MICHAEL POULSEN
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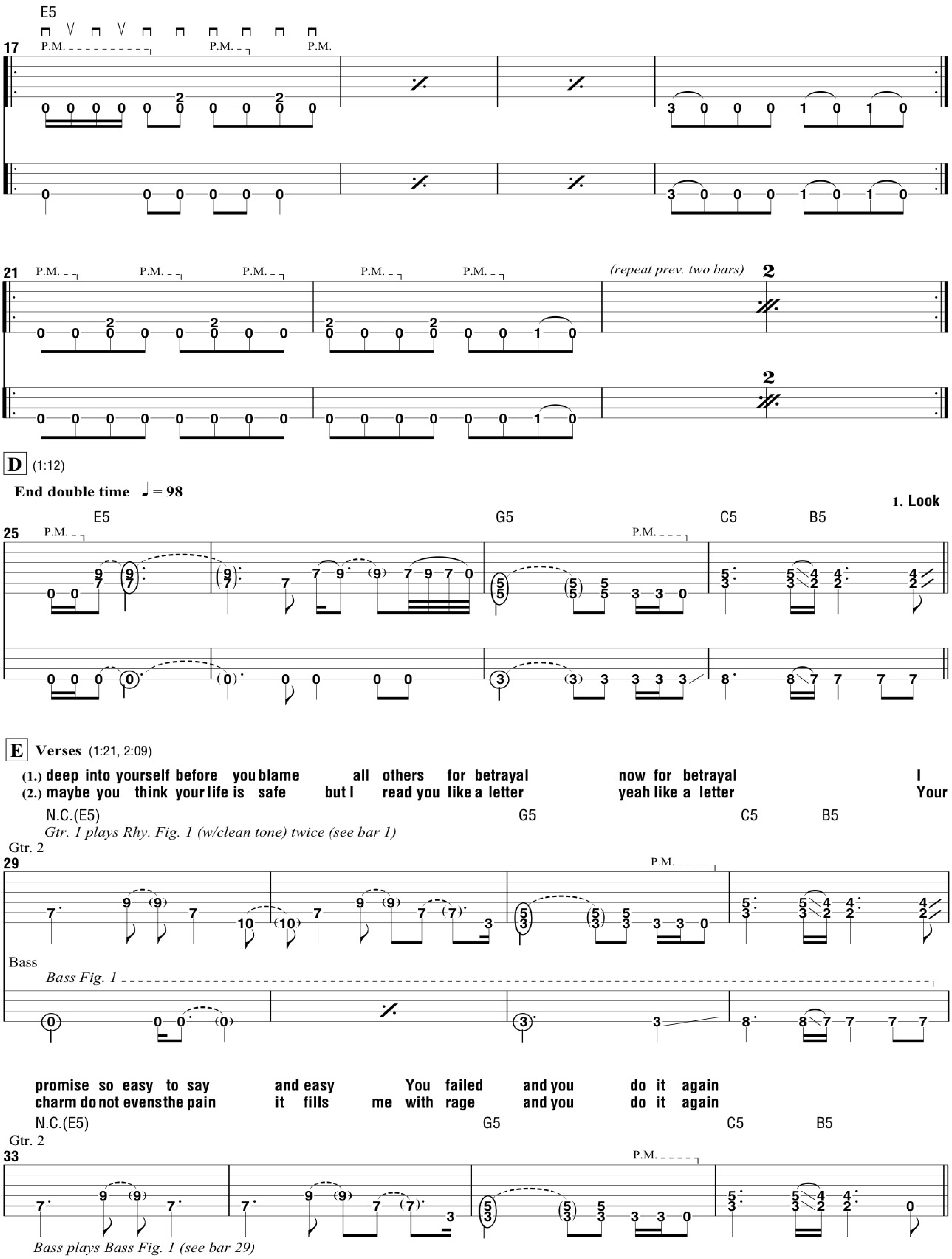
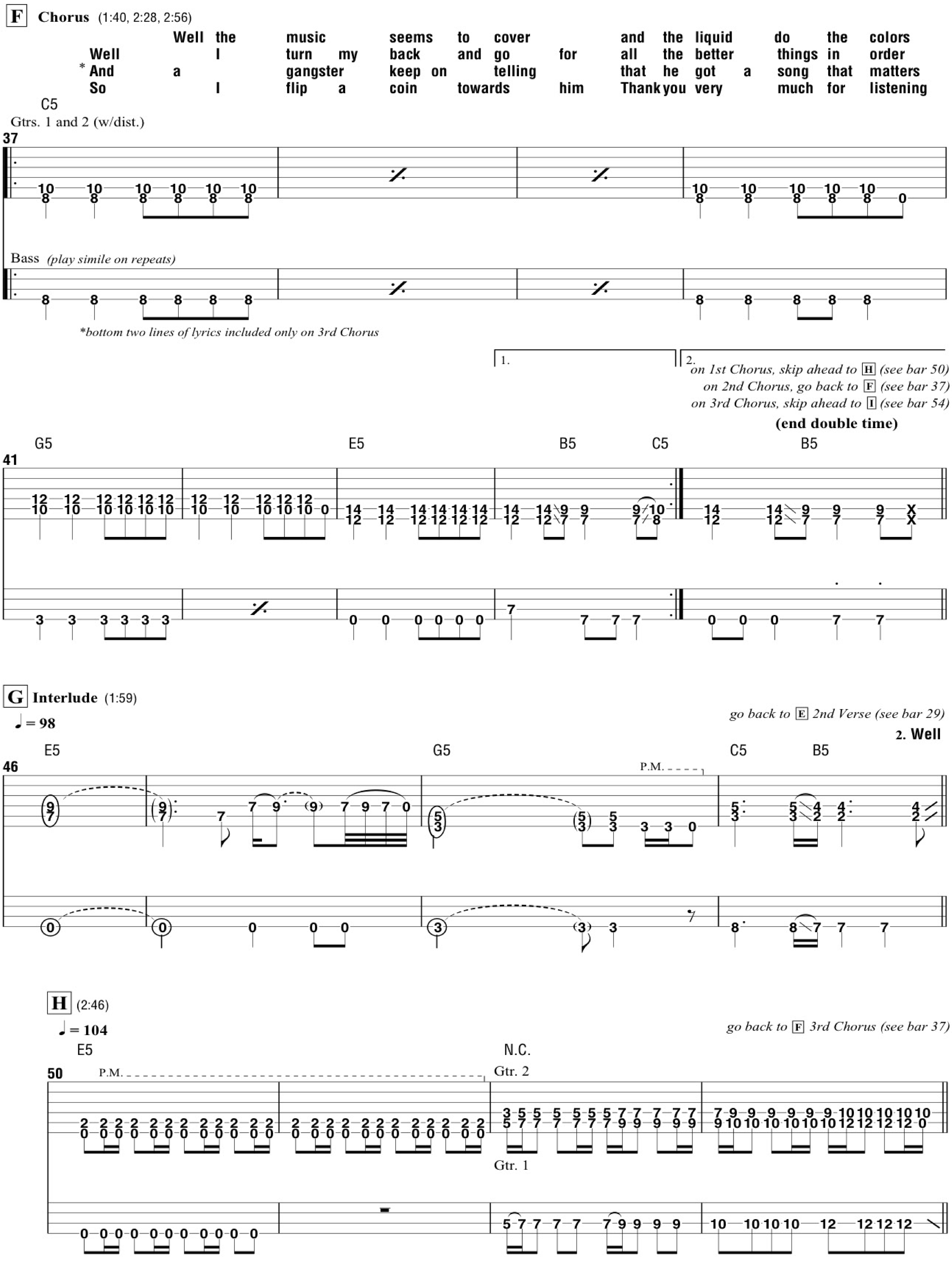
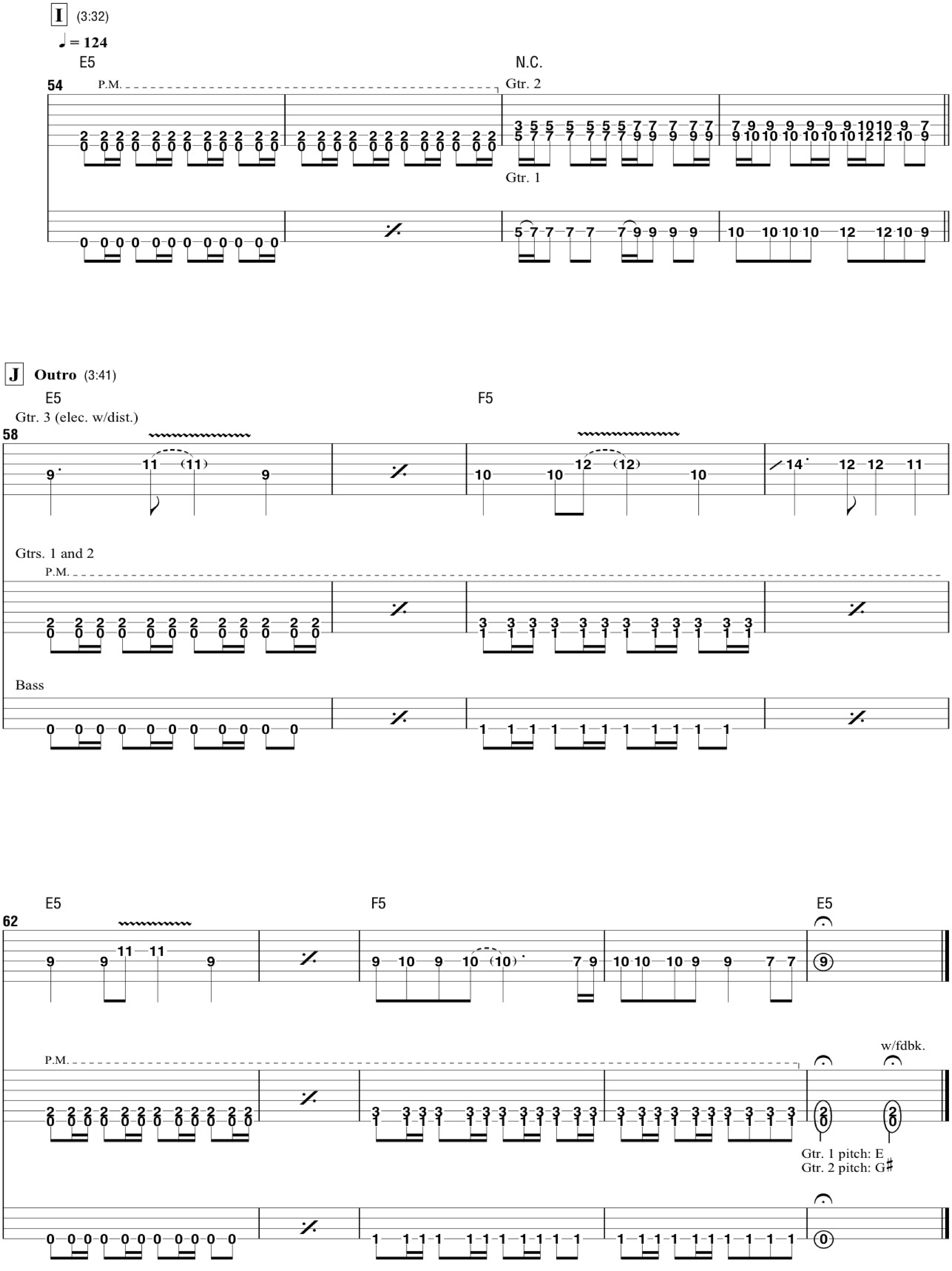

E5
P.M.
(repeat prev. two bars)
D (1:12)
End double time ♩ = 98
1. Look
E5
G5
C5
B5
E Verses (1:21, 2:09)
(1.) deep into yourself before you blame all others for betrayal now for betrayal I
(2.) maybe you think your life is safe but I read you like a letter yeah like a letter Your
N.C.(E5)
Gtr. 1 plays Rhy. Fig. 1 (w/clean tone) twice (see bar 1)
Gtr. 2
Bass
Bass Fig. 1
promise so easy to say and easy You failed and you do it again
charm do not evens the pain it fills me with rage and you do it again
Bass plays Bass Fig. 1 (see bar 29)


F Chorus (1:40, 2:28, 2:56)
Well the music seems to cover and the liquid do the colors
Well I turn my back and go for all the better things in order
* And a gangster keep on telling that he got a song that matters
So I flip a coin towards him Thank you very much for listening
C5
Gtrs. 1 and 2 (w/dist.)
37
Bass (play simile on repeats)
*bottom two lines of lyrics included only on 3rd Chorus
1.
2.
on 1st Chorus, skip ahead to H (see bar 50)
on 2nd Chorus, go back to F (see bar 37)
on 3rd Chorus, skip ahead to I (see bar 54)
(end double time)
G5
E5
B5
C5
B5
41
G Interlude (1:59)
♩= 98
go back to E 2nd Verse (see bar 29)
2. Well
E5
G5
P.M.
C5
B5
46
H (2:46)
♩= 104
go back to F 3rd Chorus (see bar 37)
E5
N.C.
50
P.M.
Gtr. 2
Gtr. 1


I (3:32)
♩ = 124
E5
N.C.
P.M.
Gtr. 2
Gtr. 1
J Outro (3:41)
E5
F5
Gtr. 3 (elec. w/dist.)
Gtrs. 1 and 2
P.M.
Bass
E5
F5
E5
P.M.
w/fdbk.
Gtr. 1 pitch: E
Gtr. 2 pitch: G♯

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125101 B. SABBATH Purple Logo
90299 B. SABBATH Flying Demon
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86577 BUL. FOR VAL. Allover Jumbo Skull
93789 CLASH London Calling
71797 C. OF FILTH Vestal Masturbation
25331 DANZIG Classic White Skull
96823 DEATH Red Bloody Logo
102106 DEFTONES Self Titled Lp Art
51329 DIMEBAG He Came To Rock
25104 DIO Holy Diver
45830 DOORS I Am The Lizard King
71078 DOWN Crown Of Thorns
92088 E. THE FATE Dying Is Your Fashion
46338 EXODUS Bonded By Blood
108107 F. F. D. PUNCH Allover Ninja
112900 F. F. D. PUNCH Eagle Knuckles
71009 FOO FIGHTERS Lightning Bolt Logo
109720 GHOST Opus Eponymous
94653 GOJIRA The Way Of All Flesh
112587 G. N ROSES Appetite Destruction
93469 IRON MAIDEN Number Of The Beast
93472 IRON MAIDEN The Trooper
101834 JOHNNY CASH Giving Middle Finger
95867 JOURNEY Don't Stop Believing
25484 JUDAS PRIEST British Steel
40992 KING CRIMSON In The Court Of...
101194 KISS Makeup Group Faces
121007 LAMB OF GOD No One Left To Save
110532 L. ZEPPELIN Exploding Blimp

126090 **A DAY TO REMEMBER** Death Skull
126088 **A DAY TO REMEMBER** Heart With Dagger
57740 **A PERFECT CIRCLE** Characters Text Logo
48211 **A PERFECT CIRCLE** Roots Logo
86619 **AC/DC** Highway To Hell Tour '79 Crew Logo
116828 **AC/DC** Live Band Photo Within Classic Logo
117486 **AEROSMITH** America's Greatest Rock Photo
117488 **AEROSMITH** Let The Music Jukebox
93662 **ALICE COOPER** Love To Death Makeup Eyes
93488 **ALICE IN CHAINS** Dirt On
49465 **ALICE IN CHAINS** Layne Staley Live Tribute
126933 **ALL THAT REMAINS** For We Are Many
91962 **ALL THAT REMAINS** Lightning Logo
45941 **ALLMAN BROTHERS** Distressed Eat A Peach
83805 **ALTER BRIDGE** Winged Skull Logo
114776 **A. AMARTH** Bearded Skulls With Swords
96087 **A. AMARTH** Thor Sitting On Throne W/ Wolfs
53039 **ANTHRAX** Among The Living
65196 **ANTHRAX** Not Man Riding Skateboard Logo
117054 **ARCH ENEMY** Wages Of Sin Circle Logo
77958 **AS I LAY DYING** Winged Skull & Metal Logo
99187 **ASKING ALEXANDRIA** Slanted Green Logo
117409 **AUDIOSLAVE** Audio Tigers Logo
93559 **AUGUST BURNS RED** Yellow Stripes Logo
103777 **A. SEVENFOLD** Nightmare Reaper Hand Art
75183 **A. SEVENFOLD** Oversized Death Bat Skull
125439 **A. SEVENFOLD** Skull Wearing Old Helmet
77352 **BARONESS** Blue Fleurskull Art
48952 **BEASTIE BOYS** To The 5 Boroughs Train Logo
125472 **BEHEMOTH** Skeleton Reaper Circle Art
107738 **B. BURIED AND ME** Satellites Collage Art
110549 **BIKINI KILL** Yeah Yeah Yeah Photo Negative
125566 **B. DAHLIA MURDER** Gold Ritual Lp Art Circle
125564 **B. DAHLIA MURDER** Rawhead Rex In Church
10952 **BLACK FLAG** Everything Went Black
89606 **BLACK KEYS** Akron OH Arched Athletic Logo
75202 **B. L. SOCIETY** SDMF Doom Crew Iron Cross
33161 **B. L. SOCIETY** Old English BLS Logo
36445 **B. SABBATH** Logo/We Sold Our Souls
126287 **B. SABBATH** Sabbath Bloody Sabbath
124729 **B. SABBATH** Tour '78 Flying Human Demon
47382 **B. SABBATH** World Tour '78 Group Poster
112013 **BOB DYLAN** Wearing Hat & Scarf Photo
93791 **BOB DYLAN** Electric Lunch
116296 **BORN OF OSIRIS** Artwork From Discovery Lp
99540 **BOSTON** Vintage Distressed Don't Look Back
74239 **BRAND NEW** Burning Oak Tree Logo
112196 **BRING ME HORIZON** Ribcage With Logo
103782 **BRING ME HORIZON** Wolves Eating Carcass
86575 **B. MY VALENTINE** Chopped Off Hands Logo
44815 **BURZUM** Hvis Lyset Tar Oss
112872 **BURZUM** Self Titled Lp
89628 **CAGE THE ELEPHANT** Self Titled Lp
115760 **CAKE** Crown Logo From Fashion Nugget Lp
36323 **CANNIBAL CORPSE** Bloody Logo
69609 **CANNIBAL CORPSE** Butchered At Birth
90901 **CARNIFEX** Pentagram Logo
60807 **CELTIC FROST** Morbid Tales
110958 **CHARLIE MANSON** Helter Skelter Face Photo
105478 **CHEAP TRICK** Self Titled Lp
108602 **CHELSEA GRIN** Girl With Bloody Face Logo
102445 **C. OF BODOM** Allover Reaper Holding Earth
77572 **C. OF BODOM** Green Dripping Logo
114566 **CHIMAIRA** Splattered Chaos Arrows Symbol
110551 **CHOKING VICTIM** Goat Pentagram Circles
45527 **CLASH** Japanese Skull & Crossbones Logo
108872 **CLASH** Strummer 77
87164 **CLUTCH** Compass Collar & Shoulder Print
125340 **CLUTCH** Dark Sour Ale Sun Logo
119101 **C. AND CAMBRIA** Cracked Keywork Symbol
102390 **CONVERGE** Jumbo Jane Doe Face
114903 **C. OF CONFORMITY** Classic Spiked Skull
115415 **CRADLE OF FILTH** Cruelty And The Beast
117724 **CRADLE OF FILTH** Dusk...And Her Embrace
93140 **CRAMPS** Bad Music For Bad People
101344 **CYNIC** Rainbow Gradient Tone Traced In Air
37601 **D.R.I.** Skanking Guy Symbol W/Scratch Logo
36087 **DARK THRONE** Transilvanian Hunger
51255 **D. MATT. BAND** DMB Red Brick Fireball Logo
106605 **DAVID BOWIE** Bowie Smoking Cigarette
97289 **DEAD KENNEDYS** DK Logo
27970 **DEAD MILKMEN** Cow Head
101744 **DEADMAU5** Dripping Mau5head Stencil
123622 **DEATH** Symbolic
96822 **DEATH** White Logo With Black Scythe
95283 **DEEP PURPLE** Burn
97352 **DEEP PURPLE** Stormbringer
52727 **DEF LEPPARD** Pyromania
107707 **DEF LEPPARD** Pyromania Crosshairs Logo
106519 **DEFTONES** Adrenaline Screaming Kitty
103383 **DEFTONES** Logo Within Flowers Burst
116253 **DEFTONES** Gold Day Of The Dead Skull
114820 **DEICIDE** Self Titled Lp
76492 **DETHKLOK** Dr. Rockso: Rock N Roll Clown
91255 **DEVIL WEARS PRADA** Stacked Logo
77630 **DILL. ESCAPE PLAN** Distressed Flag Logo
59281 **DIMEBAG** Tribute Photo Chest Up Photo
59280 **DIMEBAG** Tribute Rest In Peace Photo
102050 **DIMMU BORGIR** Abrahadabra
115165 **DINOSAUR JR** Farm
58416 **DIO** Photo Of Ronnie Giving Dual Metal Signs
25105 **DIO** Last In Line
120940 **DISTURBED** Hooded Mean Smiley Face Guy
95286 **DOORS** Full Body Jim From Behind Photo
103242 **DOORS** Jim Singing Into Mic Live Outdoors
83036 **DOORS** Waiting For The Sun
107884 **DOWN** Dual Lions From Over The Under Lp
115765 **DOWN** Jumbo Print Diary Of A Mad Band
43135 **DROP. MURPHYS** Its So Lonely Round Fields
116415 **DYING FETUS** Skeletons By Body In Coffin Art
70746 **DYSTOPIA** Human = Garbage
110563 **EINSTURZENDE NEUBAUTEN** Symbol Logo
125070 **EMERSON LAKE & PALMER** Tarkus
117634 **EMPEROR** In The Nightside Eclipse
115425 **EMPEROR** Rider
114929 **EVANESCENCE** Blue Shining Logo With Rays
106434 **EXODUS** Piranha Logo W/Triple Piranhas Art
112896 **F. F. D. PUNCH** American Capitalist Eagle Seal
112150 **F. F. D. PUNCH** 5FDP Brass Knuckles Skull
103806 **F. F. D. PUNCH** Pres. Campaign Mock Skull
111491 **FOREIGNER** Vintage Distressed 4 Lp
108550 **FRANK ZAPPA** Zappa For President
96095 **GASLIGHT ANTHEM** Logo Around Anchor
97699 **GOATWHORE** Three Headed Baphomet Art
107436 **GOJIRA** Human Head On Animal Body Logo
103033 **GREEN DAY** A Clockwork Orange Mock Logo
120491 **GUNS N ROSES** Appetite Robotic Rapist Art
118027 **GUNS N ROSES** Roses & Pistols Bullet Logo
104208 **HANK WILLIAMS** Holding Guitar Side Shot
105513 **HATEBREED** Red Winged Skull Flaming Logo
108771 **HOLLY UNDEAD** Masked Group Face Photos
40550 **HUSKER DU** New Day Rising
114124 **IN FLAMES** Sounds Of A Playground Fading
116856 **INCUBUS** Yellow Maze Circle Logo
100689 **IRON MAIDEN** Allover Black & White Trooper
93482 **IRON MAIDEN** Allover Splattered Aces High
121643 **IRON MAIDEN** Eddie Jetfighter Pilot
40969 **IRON MAIDEN** Killers
121647 **I. MAIDEN** Eddie From Somewhere In Time
93467 **I. MAIDEN** Self Titled Lp With Sky Background
112902 **J. HENDRIX** Experience Tour, Concert Flyer
110575 **JOAN JETT** Joan Jett Face Profile With Logo
108528 **JOURNEY** Departure
82001 **JUDAS PRIEST** Allover Sad Wings Of Destiny
36513 **JUDAS PRIEST** Painkiller Within Sawblade
25487 **JUDAS PRIEST** Screaming For Vengeance
96310 **KID CUDI** Cartoon Kid Cudi Astronaut Art
86593 **KILLERS** Stacked Multi Colored Logos
106612 **KILLSWITCH ENGAGE** Red Baseball Logo
75288 **KILLSWITCH ENGAGE** Shattered Skull Logo
52776 **KING CRIMSON** Discipline
114676 **KING DIAMOND** Abigail
51315 **KING DIAMOND** Them
117837 **KINKS** Something Else
116019 **KISS** Vintage Makeup Band Photo With Guitar
116021 **KISS** Vintage Framed Artwork From Love Gun
116691 **KMFDM** Godlike
37050 **KREATOR** Pleasure To Kill
105418 **LA DISPUTE** Red Outline Heart Within Rose
121008 **LAMB OF GOD** Resolution Explosion Art
121009 **LAMB OF GOD** Richmond Live Band Photo
110539 **LED ZEPPELIN** 2nd Lp Cover
115640 **LED ZEPPELIN** Jimmy Playing Guitar Photo
110540 **LED ZEPPELIN** Houses Of The Holy
89203 **LED ZEPPELIN** Silver Zoso Logo
28646 **LED ZEPPELIN** Swan Song U.S.A. 1977 Logo
117469 **LED ZEPPELIN** Ornate Frame Band Photo
115342 **LINKIN PARK** Band Members Photos Collage
32994 **LYNYRD SKYNYRD** Whiskey Label Logo
121670 **MACHINE HEAD** Distressed MH Lions Crest
70682 **MARS VOLTA** Black On Black Spider Logo
121658 **MASTODON** Devil Art Under Logo
121659 **MASTODON** Tattoo Flash Style Hand Art Logo
94489 **MAYDAY PARADE** Logos With Spike Balls Art
108535 **MAYHEM** De Mysteriis Dom Sathanas
25132 **MEGADETH** Countdown To Extinction
87672 **MEGADETH** Silver Classic Logo
118275 **MEGADETH** Th1rt3en Lp Logo & Lp Artwork
83109 **MEGADETH** Vic Close Up From Peace Sells...
126998 **MEGADETH** Th1rt3en Zombies In Forest Art
101509 **MELVINS** Gold Eagle With Skull & Crossbones
116074 **M. MAY FIRE** Such A Sick Sad Waste.... Logo
114329 **MERCYFUL FATE** Don't Break The Oath
121117 **MESHUGGAH** Koloss
108540 **MESHUGGAH** Nothing Blue Cover Re-Release
92876 **METALLICA** Allover Red Master Of Puppets
100713 **METALLICA** Skulls & Keys On Chain Logo
10559 **METALLICA** Distressed Metal Up Your Ass
10558 **METALLICA** Ride The Lightning
106616 **METALLICA** Distressed Black & White Logo
83994 **MINISTRY** Psalm 69
83995 **MINISTRY** Mind Is A Terrible Thing To Taste
25410 **MISFITS** Classic White Skull
105580 **MISS MAY I** Jumbo Logo & Splatter Logo
91239 **MISS MAY I** Ronald McDonald Eating Burger
110584 **MORBID ANGEL** Red Logo
102712 **MOTION IN WHITE** Put Your Teeth To Curb
41075 **MOTLEY CRUE** Dr. Feelgood
121682 **MOTLEY CRUE** '83 Shout At Devil Group
93114 **MOTORHEAD** Iron Fist Chained Warpig
108794 **MOTORHEAD** Overkill
95995 **MOTORHEAD** Ace Of Spades Circle Logo
95268 **MR. BUNGLE** Devil & Headless Man In Chair
104198 **MUNICIPAL WASTE** Guy Barfing On Man Art
89744 **MUSE** The Resistance
108022 **MUSHROOMHEAD** Shmotz Face With Logo
103913 **MY C. ROMANCE** MCR Spider Logo
123492 **MY C. ROMANCE** Wanted: Fabulous Killjoys
91729 **NILE** Those Whom Gods Detest Medallion
106518 **NINE INCH NAILS** Red On White Sin
10566 **NINE INCH NAILS** Teeth & Salt Trail
127005 **NIRVANA** Boxed Individual Group Live Photos
114427 **NIRVANA** Seattle '88 Guitar In Circle Logo
108667 **OF MICE & MEN** World Will Be Ours Logo
83512 **OPETH** Logo/Band Posed Standing In Forest
120930 **OPETH** Skeleton Piper Standing On Skull Pile
27319 **OVERKILL** Feel The Fire
127004 **OZZY OSBOURNE** Dressed As Skeleton Photo
123448 **PANTERA** Allover Arlington Cowboy Skull
112591 **PANTERA** CFH Fucking Hostile Band Faces
83728 **PANTERA** Official Live: 101 Proof
124295 **PANTERA** Red Tone Vulgar Display Of Power
69154 **PANTERA** Snake Around Guitar With Flames
117834 **PARKWAY DRIVE** Sleepwalk Anchor Logo
112303 **PIERCE THE VEIL** Mock Mtv Logo
92153 **PINK FLOYD** Animals Tour '77 Flying Pink Pig
65015 **PINK FLOYD** Dark Side Of Moon Under Logo
108547 **PRIMUS** Cartoon Waving Astronauts In Space
108545 **PRIMUS** Pork Soda
117411 **QUEEN** Orange & Black Tour '75 Crest Logo
74208 **Q. OF STONE AGE** Car Between Red Skulls
102033 **RADIOHEAD** Black & White Scary Bear Logo
78499 **R. AGAINST MACHINE** Group Live On Stage
109790 **RAINBOW** Long Live Rock 'N' Roll
91022 **RAINBOW** Ritchie Blackmore's Rainbow
123592 **RAMMSTEIN** Symbol Surrounded By Faces
112598 **RAMONES** Jumbo Presidential Seal Logo
116955 **RATT** Robot Rat Logo
116039 **RED FANG** Self Titled Lp
75326 **R. H. C. PEPPERS** Blood Sugar Sex Magik
75325 **R. H. C. PEPPERS** Round Asterisk Logo
107769 **RISE AGAINST** Smoke Stacks & Heartfist
100295 **ROB ZOMBIE** Triple Shock - Scream Show!
92893 **R. STONES** American Flag Classic Tongue
116541 **RUSH** 2112 With Space Clouds
116542 **RUSH** Man In Star Distressed Logo
99537 **SCORPIONS** Chrome Scorpion & Vines Art
99536 **SCORPIONS** Sword & Dual Scorpions Logo
113238 **SEETHER** Horned Monster Face Art
82841 **SEPULTURA** Arise
82842 **SEPULTURA** Beneath The Remains
78794 **SEX PISTOLS** God Save Queen Union Jack
102474 **SILVERSUN PICKUPS** Botanical Loog Art
125521 **SKELETONWITCH** Forever Abomination
100732 **SLAYER** Allover Goat Skull & Crossed Swords
115775 **SLAYER** Allover Bloody Eagle In Abyss Logo
52850 **SLAYER** Fuckin Slayer Logo
103459 **SLAYER** Skull Wearing Eagle In Abyss Hat
110960 **SLAYER** Payback Blood Splattered Flag
43090 **SLAYER** Show No Mercy
112406 **SLEEPING WITH SIRENS** Floral Logo
123450 **SLIPKNOT** Allover Triple S In Pentagram Star
86650 **SLIPKNOT** Allover Red Group Faces Portrait
121752 **SMASHING PUMPKINS** Red Star Logo
45534 **SMITHS** The Queen Is Dead
117500 **S. DISTORTION** Skelli Within Four Leaf Clover
55048 **SONIC YOUTH** Goo
114933 **STAIND** Distressed Skull Logo Within Clouds
125026 **STEEL PANTHER** Hollywood Panther Logo
84680 **S. RAY VAUGHAN** Triple Live Photos Of SRV
106368 **S. RAY VAUGHAN** Waist Up SRV W/Guitar
100994 **SUBLIME** Sun Logo W/Group & Lou Dog
84283 **SUFFOCATION** Pierced From Within
40547 **SUICIDAL TENDENCIES** Possessed To Skate
110364 **S. SILENCE** Green Skull Creatures Vortex Art
80853 **SYS. OF A DOWN** Logo Above Self Titled Lp
67852 **TENACIOUS D** He Is Real Sasquatch
55040 **TENACIOUS D** Queen II Lp Cover Mock Logo
124392 **TESTAMENT** Dark Roots Of Earth
24301 **TESTAMENT** The New Order
101029 **TOM WAITS** Rain Dogs
32352 **TOOL** Lateralus Skinless Double Face Man
32646 **TOOL** Nerve Ending Logo
69431 **TOOL** Red Eyes Within 10,000 Days Lp Logo
120932 **UFO** Vintage Logo
45963 **VAN HALEN** Eddie 5150 Guitar Design
94576 **VAN HALEN** Smoking Angel Baby VH Logo
122837 **VAN HALEN** Pin Up Girl On Motorcycle
11311 **VENOM** Welcome To Hell
81964 **VIO-LENCE** Eternal Nightmare
115759 **VOLBEAT** Red Outlined Winged Skull Logo
92039 **WE CAME AS ROMANS** Brotherhood Logo
60014 **WHITE STRIPES** Magician Skull Guy Logo
60016 **WHITE STRIPES** Red Telephone Logo
44400 **WHITE ZOMBIE** Die Fucker Die Artwork
125082 **WHITECHAPEL** Rotting Earth Below Logo
89840 **WHO** Maximum R&B
43117 **WHO** The Kids Are Alright Target Logo
92322 **WU TANG CLAN** Distressed Classic Logo
52662 **ZZ TOP** Dusty & Billy Live Photo

116030 L. SKYNYRD Sweet Home Alabama
115985 MACH. HEAD Unto The Locust
45595 MASTODON Leviathan Lp Art
121660 MASTODON Goat God W/Branches
25446 MEGADETH Peace Sells...
43197 MEGADETH Rust In Peace
125882 MESHUGGAH Glow Koloss Lp Logo
91014 METALLICA Stone Justice For All
92896 METALLICA Self Titled Lp
103817 MISFITS Die Die Darling Art
104568 M. L. BONE Group Photo
119130 M. IN WHITE Open Your Mind Logo
121681 MOTLEY CRUE World Tour 1983 Band
40981 MOTORHEAD England Warpig Logo
103224 N. INCH NAILS Pretty Hate Machine
116007 NIRVANA Kurt In Sunglasses
102785 MICE & MEN YDG!? OM&M/Logo
92535 O. OSBOURNE Randy Rhoads Tribute
93393 PANTERA Far Beyond Driven
102503 PANTERA Against Grain Metal
102170 PINK FLOYD Trust Us. Hammers
108548 PRIMUS Monkey In Tophat
75366 QUEEN Queen II
24285 R. RHOADS Randy Tribute Photo
86638 R. C. PEPPERS Dead Tree Logo
102464 R. C. PEPPERS Asterisk Logo
40784 R. STONES Keith For President
69164 RUSH Caress Of Steel
100735 SLAYER Eagle In The Abyss
52849 SLAYER Reign In Blood
92999 SLIPKNOT Allover Self Titled Lp
101940 S DISTORTION Dancing Skelli
102853 STROKES Original Logo
10592 SUBLIME Sun Logo
86212 THIN LIZZY Classic Logo
103828 T. D. GRACE Allover Life Starts
60143 TOOL 10,000 Days Creature
41098 TOOL Diagram Logo
112931 TRIVIUM Circular Symbol Logo
111966 T. O NEGATIVE Negative Sign
79642 VAN HALEN Chrome VH Logo
11310 VENOM Black Metal
112606 VOLBEAT Beyond Hell
45017 WHITE ZOMBIE Green Monster
69168 WHO British Flag Logo

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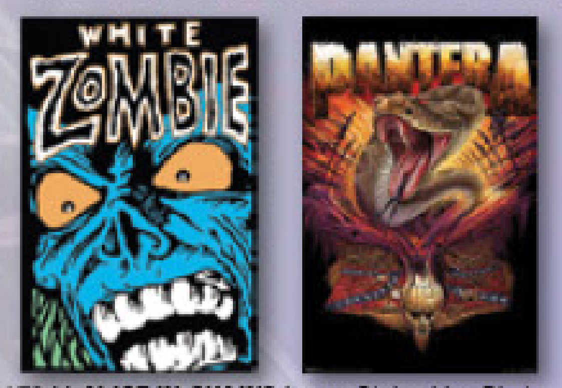
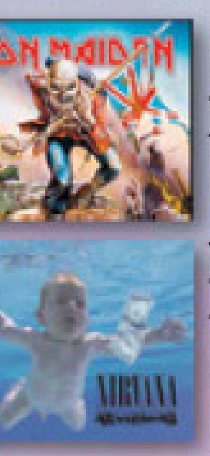


117844 **ALICE IN CHAINS** Layne Staley Live Photo
57712 **ANTHRAX** Judge Dredd
53842 **A. SEVENFOLD** Death Bat Winged Skull
120189 **A. SEVENFOLD** Buried Alive
109647 **A. SEVENFOLD** Nightmare
88145 **BEHEMOTH** Group With Midget Slaves
120190 **BLACK KEYS** Rolling Stone Cover Group
58409 **B. L. SOCIETY** Zakk On Chair With Guitar
45483 **B. SABBATH** Sabbath Bloody Sabbath Group
116926 **BLACK VEIL BRIDES** Group Members Photo
66125 **B. F. MY VALENTINE** Group Standing Photo
47339 **CLASH** London Calling
106116 **DISTURBED** Asylum Mean Smiley Face Guy
120192 **DOORS** LA Woman Individual Group Photos
81471 **ESCAPE THE FATE** Group In Front Of Bar
121460 **F. F. DEATH PUNCH** Way Of The Fist Ninja
116921 **F. F. DEATH PUNCH** Looking Up At Group
89458 **GUNS N ROSES** Appetite For Destruction
120191 **GUNS N ROSES** Roses & Gun GnR Skull
113365 **HOLLY. UNDEAD** Group Mock Mug Shots
120671 **IRON MAIDEN** Final Frontier Eddie Face
84530 **IRON MAIDEN** Killers
47672 **IRON MAIDEN** The Trooper
100297 **JIMI HENDRIX** Paint Splatters Jimi W/Guitar
54293 **JOHNNY CASH** With Guitar Giving Finger
85730 **JUDAS PRIEST** British Steel
85729 **JUDAS PRIEST** Painkiller
118852 **KISS** Destroyer
48587 **LED ZEPPELIN** Grp Posed Next To Airplane
93981 **LED ZEPPELIN** Robert & Jimmy Live Photo
39142 **LED ZEPPELIN** Stairway To Heaven
101424 **MACHINE HEAD** Group Live On Stage Photo
103691 **MEGADETH** United Abominations
89457 **METALLICA** Kill 'Em All
84529 **METALLICA** St. Anger Group Live Collage
68176 **METALLICA** St. Anger Individual Live Photos
92837 **MISFITS** Classic Fiend Skull
106214 **M. C. ROMANCE** Group By Wall W/Trees
65481 **M. C. ROMANCE** Black Parade Group Photo
85959 **NICKELBACK** All The Right Reasons Group
93978 **NIRVANA** Kurt W/Guitar Smoking Cigarette
101843 **NIRVANA** Smiley Face Logo
85598 **PANTERA** Rattlesnake W/CFH Skull & Flag
85732 **PARAMORE** Group Standing On Beach
35750 **PINK FLOYD** Naked Ladies With Lp Covers
106258 **PINK FLOYD** Wish You Were Here
68086 **RISE AGAINST** Live Photo Of Tim Jumping
73848 **ROB ZOMBIE** Hellbilly Deluxe
91214 **RUSH** Classic Group Live On Stage Photo
92474 **SLAYER** Boxed Group Members Live Photos
96471 **SLIPKNOT** Group Masked Faces In Grid
120843 **SLIPKNOT** Individual Member Boxed Photos
109062 **SUBLIME** Old English Logo With Louie Dog
101185 **SUICIDE SILENCE** Group With Orange Logo
45974 **SYSTEM OF A DOWN** Thumbprint Soldier
115053 **THIN LIZZY** Jailbreak Individual Grp Photos
73850 **WHITE ZOMBIE** Blue Monster Face Logo
79600 **WHITE ZOMBIE** Say You Love Satan Zombie

Full Color Poster Flags $16

Made Of Nylon. Feel And See The Difference Compared To Paper.



74793 **A. AMARTH** Triple Gold Skulls
59346 **ANTHRAX** Persistence Time
122281 **A. SEVENFOLD** Bat Over Fire Art
122279 **A. SEVENFOLD** Hand W/Rose
65734 **B. L. SOCIETY** Skull/Guns Cross
67451 **C. OF BODOM** Reaper W/Scythes
122313 **DEFTONES** Diamond Eyes
122288 **DISTURBED** Asylum
122276 **F. F. D. PUNCH** Army Hat Skull
95893 **GUNS N ROSES** Appetite
51374 **IRON MAIDEN** The Trooper
69314 **L. OF GOD** Divine Scripture Art
122277 **L. ZEPPELIN** Stairway Heaven
61611 **MEGADETH** War Eagle
19846 **METALLICA** Justice For All
21817 **METALLICA** Kill Em All
98802 **MISFITS** Die Die My Darling Art
42104 **MOTORHEAD** Classic Warpig
122315 **NIRVANA** Nevermind
55513 **OPETH** Ghost Reveries
122318 **PANTERA** Flaming Skull & Leafs
12309 **SLAYER** Eagle In The Abyss
61623 **SLIPKNOT** Duality Pentagram
118773 **S. OF DOWN** Thumbprint Soldier

Baseball Caps $24.95

Super High Quality Hats With Intricate Embroidery

101536 **(HED)PE** Skull Logo With Skulls Under Brim
96127 **ALICE IN CHAINS** White Classic Logo
117066 **ARCH ENEMY** Pentagram Symbol/Logo
106289 **A. SEVENFOLD** Allover Multiple A7X Logos
67348 **B. D. MURDER** Silhouette Of Pearson W/Knife
33160 **BLACK LABEL SOCIETY** BLS Logo
121622 **B. VEIL BRIDES** Embroidered Star Cluster
85889 **B. FOR VALENTINE** Allover Bloody Pistols
97306 **CLUTCH** White Logo
118893 **DEADMAU5** Mau5head
118831 **DEVIL DRIVER** Logo
85892 **DISTURBED** Mean Smiley Face W/Red Eyes
121148 **F. F. DEATH PUNCH** Way Of Fist Lp Skull
103671 **GODSMACK** Flaming Pentagram
115341 **HOLLY. UNDEAD** White Stacked Logo Wrap
52872 **IRON MAIDEN** Killers Art With Red Logo
100725 **IRON MAIDEN** Somewhere In Time W/Logo
94710 **JOHNNY CASH** Flames & Stars Logo Patch
90610 **METALLICA** Ninja Star Logo Within Sprocket
93900 **METALLICA** Black Hat
89583 **MISFITS** Skulls Ribcages & Skeleton Hands
106435 **MORBID ANGEL** Embroidered Logo
83519 **NINE INCH NAILS** Red NIN Logo
110142 **NIRVANA** Black On Black Smiley Face
106163 **PANTERA** Distressed Confederate Flag
89585 **PINK FLOYD** Distressed Dark Side Of Moon
117979 **R. H. CHILI PEPPERS** Round Asterisk Logo
115592 **ROB ZOMBIE** Zombie Logo
60168 **R. STONES** Red Tongue W/Exile On Main St.
114540 **SEPULTURA** Tribal S
100726 **SLAYER** Black On Black Eagle In The Abyss
106159 **SLIPKNOT** Masked Group Faces/Pentagram
106167 **SOCIAL DISTORTION** Logo/Dancing Skelli
92502 **STONE SOUR** Winged Skull Logo/SS Logo
107531 **SUBLIME** Gothic English Logo W/Louie Dog
89588 **TOOL** Logo
64328 **TOOL** Logo Metal Badge/10,000 Days Logo

Guitar Picks $2

Your Favorite Band Logos On Standard Plastic Guitar Picks

91642 **AC/DC** Back In Black
85977 **AC/DC** Classic Logo
76807 **BEATLES** Yellow Submarine
65767 **B. L. SOCIETY** Sonic Brewtality
84398 **CHILDREN OF BODOM** Logo
65779 **GUNS N ROSES** Stacked Logo
73437 **JIMI HENDRIX** Logo
73409 **L. SKYNYRD** Winged Skull Logo
73456 **MISFITS** Classic Fiend Skull
77589 **PRIMUS** Logo
73436 **RUSH** Logo
65777 **SEX PISTOLS** Pink & Yellow Logo
65778 **SLAYER** Red Logo
97440 **SLAYER** White Logo
65775 **SLIPKNOT** Red & Black Logo
85979 **S. DISTORTION** Dancing Skelli
70150 **TOOL** 10,000 Days Lp Logo
65768 **TRIVIUM** Tribal Logo

Woven Patches $4.95

These Patches Are Woven With Extreme Precision And Detail. With Most Designs Using Metallic Thread.

112698 **A. AMARTH** Viking Ship Seal Logo
42603 **DANZIG** White Skull Logo
54681 **D. THRONE** Norwegian Metal Logo
92644 **DEATH** Logo
98967 **DOWN** Crown Of Thorns Face Photo
82147 **EXODUS** Bonded By Blood
106237 **IRON MAIDEN** Killers Eddie Face Photo
45396 **J. PRIEST** Screaming For Vengeance
45401 **KILLSWITCH ENGAGE** Skull Nails Logo
45340 **KREATOR** Pleasure To Kill
45389 **MOTORHEAD** Winged Chained Warpig
83352 **NINE INCH NAILS** Blue NIN Logo
84084 **PANTERA** Fucking Hostile Group Photo
83431 **P. FLOYD** The Wall Crossed Hammers
11873 **R. AGAINST THE MACHINE** Text Logo
26611 **SEPULTURA** Beneath The Remains
91808 **SLAYER** Swords Pentagram Logo
99018 **TOOL** Eye Logo
102859 **VENOM** Goat Head Within Pentagram

Ashtrays & Coffee Mugs

Glass Ashtrays & Ceramic Coffee Mugs

ASHTRAYS $9.95

84390 **AC/DC** Back In Black
67076 **KISS** 4 Makeup Group Faces Logo
84402 **L. SKYNYRD** U.S. Flag & Confederate Flag
84391 **MISFITS** Classic White Skull
94827 **PINK FLOYD** Dark Side Of The Moon
79738 **RUSH** Fly By Night
73433 **SLAYER** Swords Pentagram Logo
70088 **SUBLIME** Sun Logo With Ocean Waves
84420 **WHO** Mod Target Logo

COFFEE MUGS $19.75

114212 **A. SEVENFOLD** Death Bat Skull
121580 **B. MY VALENTINE** BFMV Skull
94853 **DEATH** Scream Bloody Gore
107592 **GUNS N ROSES** Appetite For Dest.
105113 **IRON MAIDEN** Number Of The Beast
105114 **IRON MAIDEN** Back In Time
117478 **JUDAS PRIEST** British Steel
118048 **METALLICA** Hetfield Scary Guy
51568 **MISFITS** Classic White Skull/Logo
51571 **MOTLEY CRUE** Shout At The Devil
121577 **PANTERA** Official Live: 101 Proof
51570 **PINK FLOYD** Dark Side Of The Moon
62571 **RAMONES** Presidential Seal Logo
118049 **R. H. CHILI PEPPERS** Asterisk Logo
66172 **RUSH** 2112
107597 **SLIPKNOT** Group Member Masks

Embroidered Patches $4.95

Great For Jeans, Caps, Jackets, Backpacks Or Anywhere.

38213 **AC/DC** Die Cut Classic Red Logo
65584 **ALICE COOPER** Die Cut Bloody Logo
59181 **ANTHRAX** Die Cut Yellow Logo
59188 **ANTHRAX** Im The Man Not Man Logo
64535 **A. SEVENFOLD** Death Bat Winged Skull
64539 **B. L. SOCIETY** SDMF Skull & Iron Cross
64530 **B. L. SOCIETY** Sonic Brew
115701 **BLACK VEIL BRIDES** BVB Badge Logo
42858 **CANNIBAL CORPSE** Bloody Logo
56598 **CHILDREN OF BODOM** COBHC Red Logo
77286 **CONVERGE** Jane Doe Face
105239 **D.R.I.** Thrash Zone Road Sign
20365 **FOO FIGHTERS** FF Logo In Circle
24367 **GODSMACK** Sun Logo
67721 **GUNS N ROSES** Appetite For Destruction
117581 **JUDAS PRIEST** Logo
11961 **KISS** Army Logo
64429 **LED ZEPPELIN** Logo
51050 **LED ZEPPELIN** Swan Song
44018 **MEGADETH** Peace Sells...
56191 **MEGADETH** Silver Logo
11982 **MISFITS** White Skull
91812 **MOTLEY CRUE** Chrome Logo
98337 **MOTORHEAD** Ace Of Spades Logo
98338 **MOTORHEAD** Die Cut Logo
70136 **NINE INCH NAILS** NIN Logo
22588 **NIRVANA** Logo
37998 **O. OSBOURNE** Cartoon Giving Finger
91817 **PANTERA** Chrome Logo
51392 **PANTERA** CFH Metal Skull Logo
64431 **PINK FLOYD** Crossed Hammers
114819 **R. H. CHILI PEPPERS** Asterisk Logo
65722 **ROLLING STONES** Red Classic Tongue
49904 **RUSH** Self Titled Lp Logo
55780 **SKID ROW** Die Cut Logo
73441 **SLAYER** Eagle In The Abyss
120118 **SLAYER** Soldier W/Dead Baby On Cross
64532 **SLIPKNOT** Red Logo Within Pentagram
64548 **SLIPKNOT** Triple S Logo In Pentagram
37331 **SOCIAL DISTORTION** Skelli Logo
10343 **SUBLIME** California License Plate
35714 **S. OF A DOWN** Caricatures On Elephant
36257 **TESTAMENT** Logo
33128 **TOOL** Lateralus Round Logo

Keychains & Back Patches

Metal Keychains & 12"x 15" Silk-Screened Patches

KEYCHAINS $11

90323 **AMON AMARTH** Thor Hammer
104792 **A. SEVENFOLD** Winged Death Bat Skull
111976 **B. ME HORIZON** BMTH Dagger & Key
108238 **DEATH** Logo
121895 **DOWN** Crown Of Thorns Face Photo
112891 **F. F. DEATH PUNCH** Knucklehead Logo
115443 **IRON MAIDEN** Eddie From Killers Lp
77593 **MEGADETH** Logo
120117 **MISFITS** Logo
101957 **MOTORHEAD** Ace Of Spades Spade
39604 **OZZY OSBOURNE** Logo
66999 **ROLLING STONES** Classic Tongue
107945 **SLAYER** Silver Iron Cross Sword Logo
78269 **TYPE O NEGATIVE** Hammergear Logo
82797 **ZZ TOP** Logo

BACK PATCHES $9

57399 **AC/DC** Highway To Hell
112695 **AMON AMARTH** Skulls With Swords
35946 **BURZUM** Self Titled Lp
75064 **C. OF BODOM** Guitar & Sickles Logo
44769 **D. THRONE** Norwegian Black Metal
119059 **DEATH** Scream Bloody Gore
82150 **DISSECTION** Anti-cosmic Trident
54669 **ENSIFERUM** Viking Head & Sword
108159 **IMMORTAL** Snowy Mountains
110897 **IRON MAIDEN** Killers
113071 **IRON MAIDEN** The Number Of Beast
45297 **JUDAS PRIEST** Screaming Vengeance
112869 **JUDAS PRIEST** British Steel W/Hand
48439 **KREATOR** Enemy Of God
44775 **MISFITS** Classic White Skull
86120 **MISFITS** Skeleton Ribcage Logo
45296 **MOTORHEAD** Bastards
45294 **MOTORHEAD** Classic England Warpig
92642 **OVERKILL** Ironbound
91793 **SLAYER** Eagle In The Abyss
91791 **SLAYER** Hell Awaits
12238 **VENOM** Black Metal

Peel & Rub Stickers $4

Only The Letters Remain. They Look Painted On.

59192 **ANTHRAX** Classic Logo
115685 **ASKING ALEXANDRIA** Stacked Logo
64625 **AVENGED SEVENFOLD** Stacked Logo
43986 **BLACK DAHLIA MURDER** Logo
64603 **BLACK LABEL SOCIETY** BLS Logo
115743 **B. VEIL BRIDES** Star Cluster & Logo
36269 **CANNIBAL CORPSE** Bloody Logo
64616 **CRADLE OF FILTH** Logo
56950 **DISTURBED** Logo W/Mean Smiley Face
40722 **GODSMACK** Sun Logo
41624 **KISS** Army Logo
78192 **KORN** Oval Logo
49806 **L. SKYNYRD** Support Southern Rock
32156 **MISFITS** Classic Fiend Skull
39582 **MOTLEY CRUE** Theatre Of Pain Logo
98313 **MOTORHEAD** Logo
70134 **NINE INCH NAILS** NIN Black Logo
39733 **NIRVANA** Logo
36595 **O. OSBOURNE** Caricature Giving Finger
49835 **PANTERA** Clawed Logo
13674 **PANTERA** Logo
56012 **R. ZOMBIE** Zombie 666 Stacked Logo
39820 **ROLLING STONES** Classic Tongue
52489 **RUSH** Starman
64567 **SLAYER** Logo
103157 **SLAYER** Scratched Logo
61460 **SLIPKNOT** Tribal S Logo
64627 **SLIPKNOT** S Logo Within Pentagram
32138 **S. DISTORTION** Dancing Skelli Logo
73416 **SUBLIME** Gothic Old English Logo
55881 **SYSTEM OF A DOWN** Crackle Logo
13834 **TOOL** Logo

Miscellaneous Rock Merch

114197 114199 121389 126081 105138 111978 111979 108787

FINGERLESS GLOVES $16.95

Embroidered Pairs Of High Quality Knit Gloves

73757 **AMON AMARTH** Logo & Runes Symbol
92500 **A. SEVENFOLD** Pirate Death Bat Skull
76915 **BURZUM** Logo & Runes Symbol
84182 **C. OF BODOM** Hatecrew Scythes
105225 **DISTURBED** Mean Smiley Face Logos
86134 **MISFITS** Logo & Classic Fiend Skull
111978 **R. H. C. PEPPERS** Round Asterisk Logos
91797 **SLAYER** Red Logos
90582 **SLIPKNOT** Logo/S Logos In Pentagrams

HOODED SWEATHIRTS $59.95

Available In Sizes M, LG & XL

126081 **A DAY TO REMEMBER** Snake Pit Logo
90164 **ALICE IN CHAINS** Black & White Sun
96644 **A. AMARTH** Skull Art/Thor Sitting Throne
103775 **A. SEVENFOLD** Nightmare Lp W/Logo
38811 **B. L. SOCIETY** BLS Logo/Brewtality
69189 **BLACK SABBATH** Flying Demon Logo
70345 **DANZIG** Classic White Skull
85188 **DEATH** Red Bloody Logo/Scream Bloody
118828 **DEVIL DRIVER** Cross Symbol Logo
116605 **DISTURBED** Screaming Smiley Face Guy
102739 **F. F. D. PUNCH** Iron Cross #5 Skull Logo
121389 **GHOST** Opus Eponymous Circle
104787 **I. MAIDEN** Final Frontier Eddie Face
121662 **MASTODON** Logo/The Hunter
108539 **MESHUGGAH** Logo/Catch Thirtythree
121230 **METALLICA** ...And Justice For All
89680 **METALLICA** Ride The Lightning
81848 **MEGADETH** Peace Sells...
121693 **MOTLEY CRUE** Dr. Feelgood

MORE HOODED SWEATSHIRTS

93121 **MOTORHEAD** England Warpig Logo
85612 **MUSHROOMHEAD** Masked Faces
47773 **NIRVANA** Smiley Face Logo
116272 **PANTERA** Far Beyond Driven
102501 **PANTERA** Pure Against Grain Spade
89695 **R. H. C. PEPPERS** Round Asterisk
86642 **SLAYER** Lightning Eagle In Abyss
115698 **SLAYER** Swords Pentagram Logo
103248 **SLIPKNOT** Triple S Between Masks
36500 **TOOL** Nerve Endings Logo
108011 **VAN HALEN** 5150 Logo/5150 Guitar

BACKPACKS/MESSENGER BAGS

Note Individual Prices

78588 **A DAY TO REMEMBER** Messenger Bag Eagle Logo **$35**
114197 **AVENGED SEVENFOLD** Backpack Triple White Death Bat Winged Skulls **$45**
112149 **F. F. DEATH PUNCH** Messenger Bag Allover Ninja Standing With Logo **$45**
111985 **METALLICA** Messenger Bag Seek & Destroy Winged Hetfield Guy **$45**
89594 **MISFITS** Backpack White Classic Fiend Skull Collage **$45**
105138 **NIRVANA** Messenger Bag Black & White Multiple Smiley Faces **$35**
121600 **PANTERA** Messenger Bag Official Live: 101 Proof **$59**
114198 **PANTERA** Backpack Triple Skulls W/Confederate Flag **$45**
114199 **SLIPKNOT** Backpack Allover All Hope Is Gone Group Masks **$45**

Sweatbands $6.50

Embroidered Stretchy Terrycloth Wristbands.

54661 **AC/DC** Red & White Classic Logo
59335 **AMON AMARTH** Logo In Flames
93888 **BLACK LABEL SOCIETY** BLS Logo
83470 **BLINK 182** Smiley Face
76917 **BURZUM** Logo
83468 **CHILD. OF BODOM** Hatecrew Logo
73104 **DARK THRONE** Fuck Off And Die
119068 **DEATH** Gold Logo
114841 **DISTURBED** Stacked Logo Splatter
103675 **GODSMACK** Sun Logo
113180 **IRON MAIDEN** Red Logo
45263 **MACHINE HEAD** Diamond Logo
46812 **MISFITS** Classic White Skull
83466 **MORBID ANGEL** Logo
96583 **MOTORHEAD** Warpig
83467 **NINE INCH NAILS** NIN Logo
46673 **NIRVANA** Smiley Face Logo
50137 **PINK FLOYD** Dark Side Of The Moon
93872 **RAMONES** Presidential Seal Logo
91804 **SLAYER** Red Scratched Logo
38667 **TOOL** Lateralus Logo

Knit Beanies $18.50

Awesome! Embroidered Art Work On The Hottest Fashions!

90860 **ALICE IN CHAINS** White Classic Logo
112712 **AMON AMARTH** Viking Ship Seal Logo
89734 **A. SEVENFOLD** Allover Death Bats
48578 **B. L. SOCIETY** BLS Logo/Doom Crew
90828 **B. F. MY VALENTINE** Slime Green Logo
93878 **C. OF BODOM** COBHC Logo W/Reaper
118804 **DEADMAU5** Mau5head Face & Mouse Ears
85187 **DEATH** Logo
118829 **DEVIL DRIVER** Logo
104332 **DOORS** Logo
121893 **DOWN** Crown Of Thorns Face
90861 **DREAM THEATER** Gold Logo
78818 **IN FLAMES** Stacked Sense Of Purpose Logo
90862 **JUDAS PRIEST** Classic Logo
104779 **LED ZEPPELIN** Allover Exploding Blimp
83459 **MACHINE HEAD** MH Lions Crest Logo
93899 **METALLICA** Logo/Coffin W/Lightning Bolts
64260 **MOTORHEAD** Classic England Warpig Logo
105292 **NIRVANA** Allover Multiple Smiley Faces
106162 **PANTERA** Logo/Allover Vulgar Display Text
110143 **PINK FLOYD** Logo/Dark Side Of Moon Prism
101523 **R. AGAINST THE MACHINE** Red Fist Logo
107501 **RUSH** Red Logo & White Man In Star
108199 **SLAYER** Red Logo/Eagle In The Abyss
90866 **SLAYER** Red & White Logo
91562 **SLIPKNOT** Allover Bones Art/Triple S Logo
121560 **S. SILENCE** Beanie W/Cuff Splatter Logo
90868 **TOOL** White Logo
102290 **VAN HALEN** Allover 5150 Guitar Design
121388 **VOLBEAT** Winged Skull With Rays Logo

Buckles & Leather Wallets

High Quality Metal Belt Buckles & Leather Wallets With Chain

METAL BELT BUCKLES $23

114795 **A. SEVENFOLD** Death Bat Winged Skull
114801 **B. L. SOCIETY** Doom Crew Iron Cross Skull
72807 **COHEED AND CAMBRIA** Dragonfly
48836 **IRON MAIDEN** Killers
66655 **JOHNNY CASH** Guns Logo
48832 **LED ZEPPELIN** 1st Lp Cover
52893 **METALLICA** Die Cut Ninja Star
117040 **M. CRUE** Pentagram With Old English Logo
107970 **MOTORHEAD** Die Cut Warpig W/Chains
82774 **PINK FLOYD** Circle Crossed Hammers Logo
117045 **SLAYER** Logo Surrounded By Skull Piles

LEATHER BIKER WALLETS $18.95

121878 **A. SEVENFOLD** Allover Stacked Logos
90834 **B. LABEL SOCIETY** Allover Sonic Brew Skull
90835 **B. FOR MY VALENTINE** Bullet With Logo
121634 **D.R.I.** Skanking Guy Symbol & Logo
85915 **DANZIG** Classic White Skull
90830 **DISTURBED** Allover Razorwire With Logo
121880 **F. F. DEATH PUNCH** Way Of Fist Ninja
108778 **IRON MAIDEN** Allover Number Of Beast
108776 **IRON MAIDEN** Logo W/Allover Bullets Print
89810 **KISS** Logo/Allover Destroyer W/Metal Studs
118243 **KORN** III Lp Logo/Skull
90853 **MISFITS** Classic Fiend Skull
118015 **PANTERA** CFH/Allover Vulgar Display Print
70006 **PINK FLOYD** Dark Side Of The Moon/Logo
121876 **SLIPKNOT** Group Photo W/Pentagram Star
50711 **TOOL** Lateralus Logo

Concert Billboards $10.95 Each

Concert Billboards From The 60's To The 90's, 14"X 22"

14997 **AC/DC** Highway To Hell Summer Tour '79
15034 **AEROSMITH** Done With Mirrors Tour '86
15058 **ALICE COOPER** Schools Out Tour Hartford '72
98687 **BEATLES** In Concert Hollywood Bowl '64
20267 **BLACK SABATH** Wimbley Stadium '89
15029 **DOORS** Hollywood Bowl '68
61086 **FRANK ZAPPA** Cal. State College '72
15017 **GREEN DAY** New York City '94
14994 **JIM MORRISON** Last Known Picture '71
14995 **KISS** Is Back Alive/Worldwide '96 - '97 Tour
15011 **LYNYRD SKYNYRD** Street Survivers Tour '77
14990 **MARILYN MANSON** Live At The Snakepit '95
32978 **M. CRUE** Girls, Girls W/Guns 'N Roses '87
15020 **NIRVANA** In Utero New York City 93
15012 **NIRVANA** Kurt Cobain Rest In Peace '67 - '94
15028 **OZZY OSBOURNE** With Randy Rhoads '82
14980 **PINK FLOYD** W/The Who New Years Eve '66
20259 **QUEEN** First U.S. Tour Denver '74
14977 **R. A. MACHINE** World Music Theatre '97
14998 **R. STONES** Altamont Raceway Calif '69
14988 **SMASHING PUMPKINS** New York City '96
15016 **STEVIE RAY VAUGHAN** Gilley's Club Tx '86
61091 **TOM PETTY** Meadowlands Arena '91
32990 **WOODSTOCK** An Aquarian Exposition In Ny

MD/LG/XL Long Sleeve Shirts $29.95

Great Designs Shooting Down The Arms On Most.

90351 **ALICE IN CHAINS** Black & White Sun Logo
115517 **AMON AMARTH** Surtur Rising
116250 **A. SEVENFOLD** Death Bat & Pistols Logo
48580 **B. L. SOCIETY** Cross W/Skull & Tommy Guns
69624 **B. L. SOCIETY** Skull Shield & Wings W/Sword
90165 **BLACK SABBATH** Flying Demon Logo
90646 **CANNIBAL CORPSE** Butchered At Birth
89941 **CRADLE OF FILTH** Vestal Masturbation
116977 **DEATH** Individual Thought Patterns Reissue
116254 **DEFTONES** Gold Day Of The Dead Skull
75242 **DISTURBED** Flaming Tribal Smiley Face
112894 **F. F. DEATH PUNCH** Knuckleheads Crest
112895 **F. F. DEATH PUNCH** Knucklehead W/Symbol
89758 **GUNS N ROSES** Appetite For Destruction
99060 **IRON MAIDEN** Live After Death
90169 **JUDAS PRIEST** British Steel
90170 **MEGADETH** Peace Sells...
64218 **METALLICA** Tribal Flames Logo/Ninja Star
19724 **MISFITS** Glow In The Dark Skeleton
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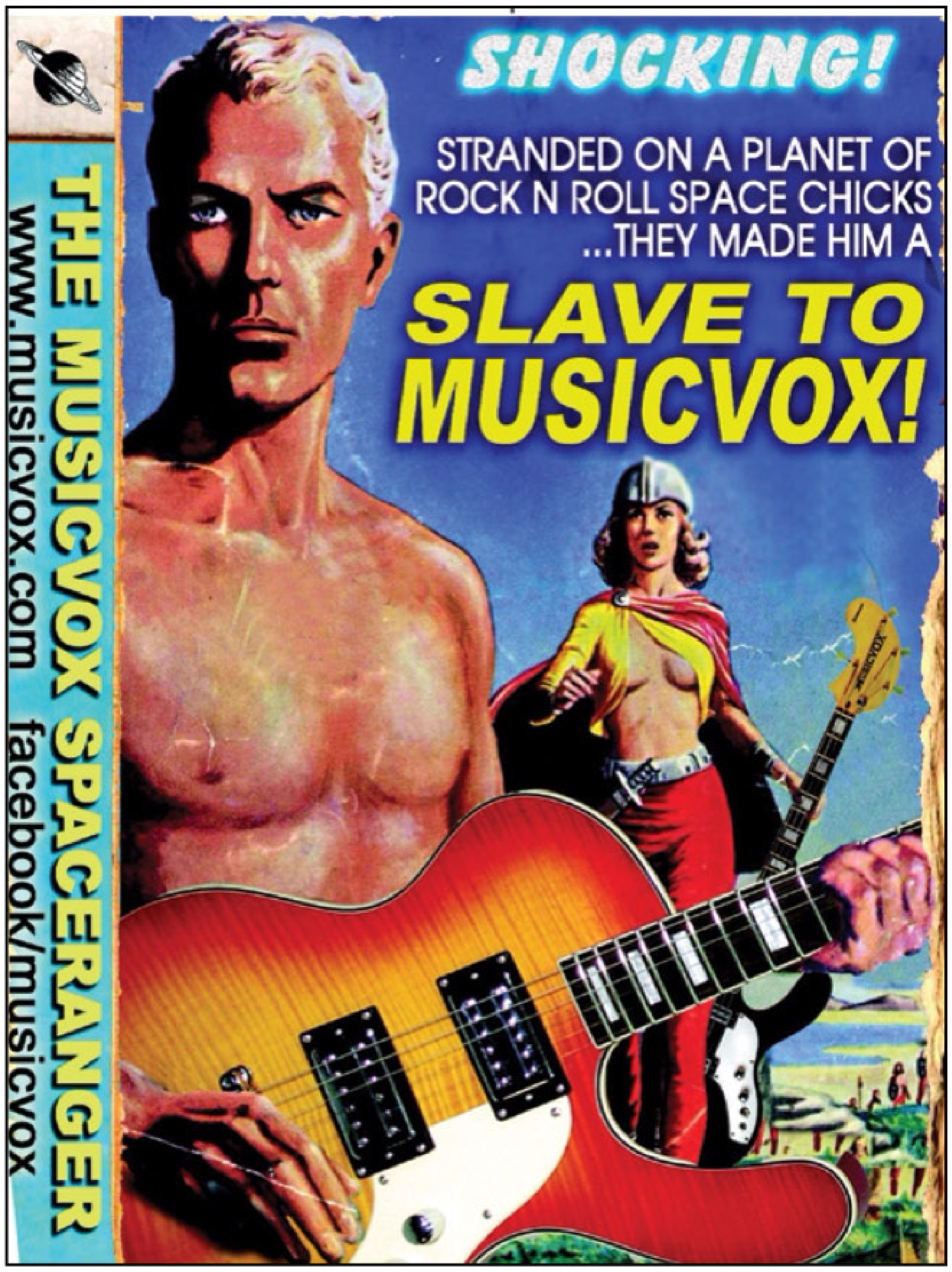
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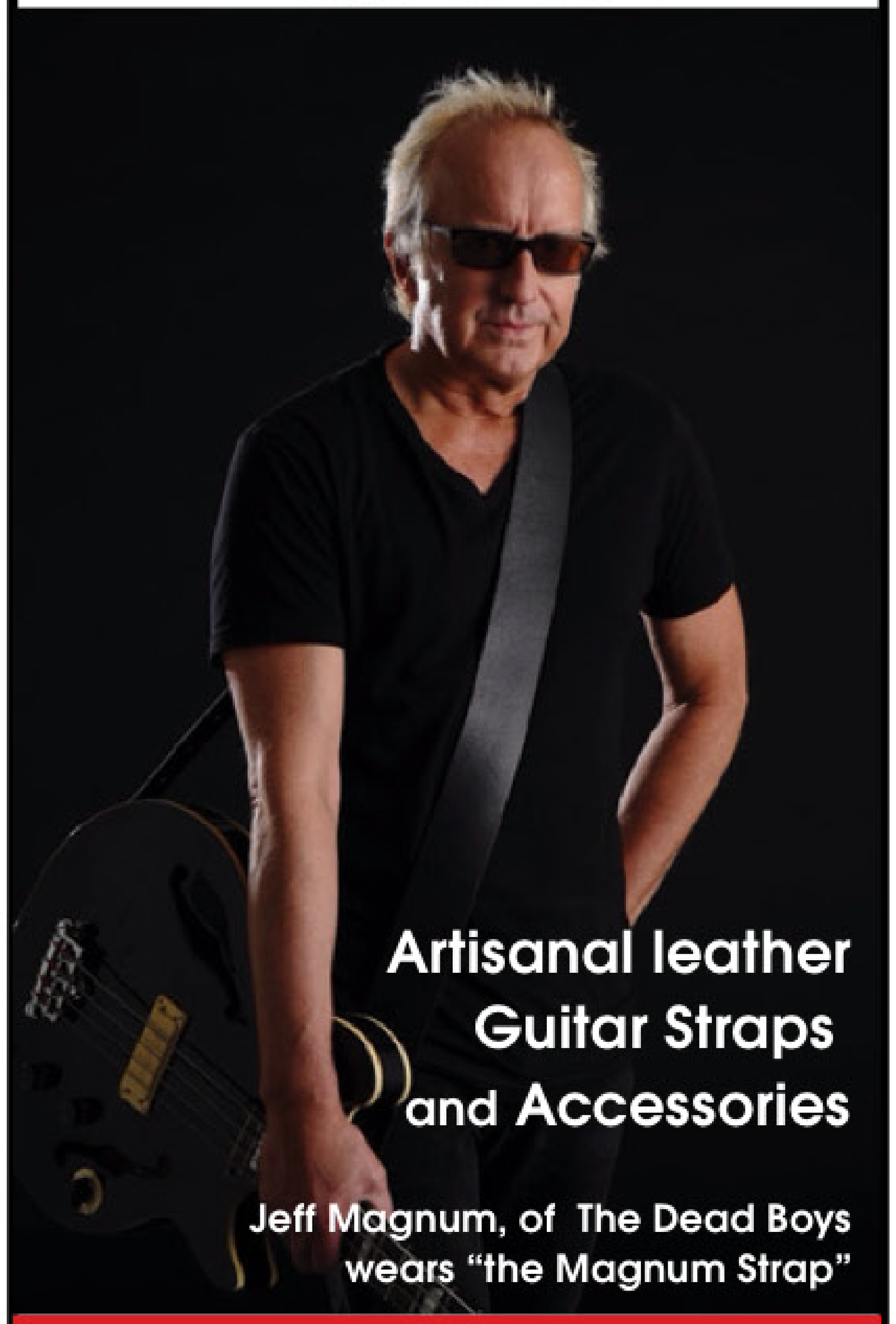

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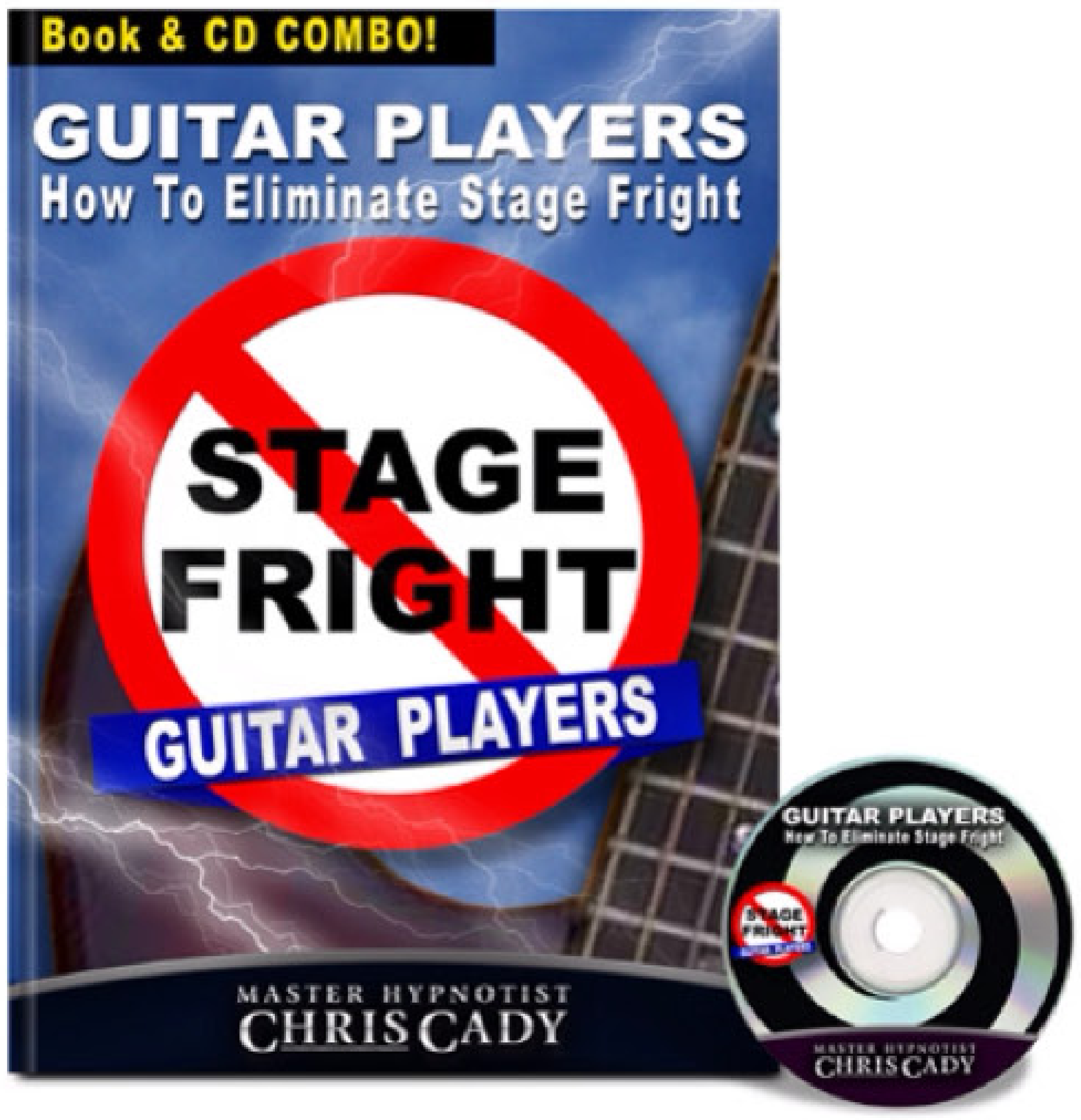

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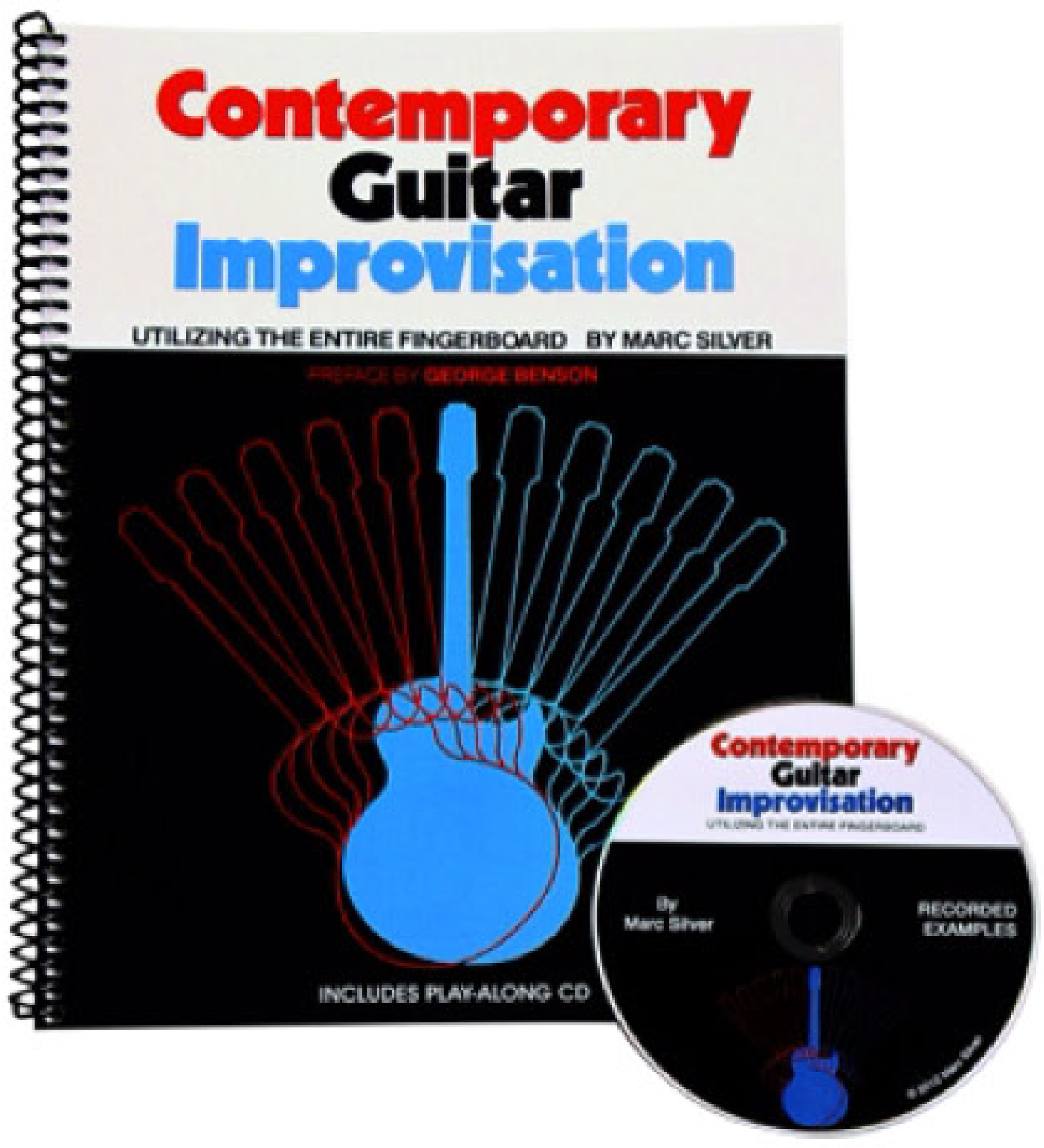

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FIVE FINGER DEATH PUNCH

continued from page 60

Where do your individual tastes fall on the musical spectrum?

HOOK I actually think my background is a little less heavy metal than the other guys. I grew up on classic rock bands, stuff like Deep Purple and Kiss. Zoltan, being European, his background is just that real hardcore thrash metal. And then Ivan likes American metal—Pantera, Slayer, Testament. Jeremy does too. The end result of all of that is a soup made up of all these ingredients.

Jason, you've played guitar for everyone from Alice Cooper and Vince Neil to the Bulletboys and Mandy Moore. How have your various experiences shaped you as a musician?

HOOK It's given me a wide vocabulary. I've had to "chameleon" myself into many situations as a hired gun, which sort of forced me to adapt quickly. Because you need to cover a lot of territory as a guitar player to be able to fit into all these gigs. I used to fill up my storage locker in L.A. with every amp I could find that could produce every different sound I could imagine. I'd have all kinds of acoustics and nylon-strings and baritones, because there was a point where I thought, I'm just going to become the ultimate utility man. And people were like, "Why are you buying this stuff? You already have this, you already have that." And I'd say, "Yeah, but this one's a *little* different and I'm gonna need it for something, someday." [*laughs*] Then, when it came to becoming a part of Death Punch, I figured I could bring all these different elements to our music.

You guys have become one of the best-selling and biggest new bands in metal in pretty quick time. Why do you think you've done so well?

BATHORY One thing is the lyrics. We talk about everyday social and human issues; we don't talk about Vikings and dragon warriors. There's nothing wrong with that, but we just don't do it. So, emotionally, the music connects with people. Sometimes when Ivan writes a song, it's so raw that he has a hard time singing it onstage—you can see tears in his eyes. I even have a hard time *watching* him sing it, like, "Look at this kid torturing himself!" But the fans can feel that it's real.

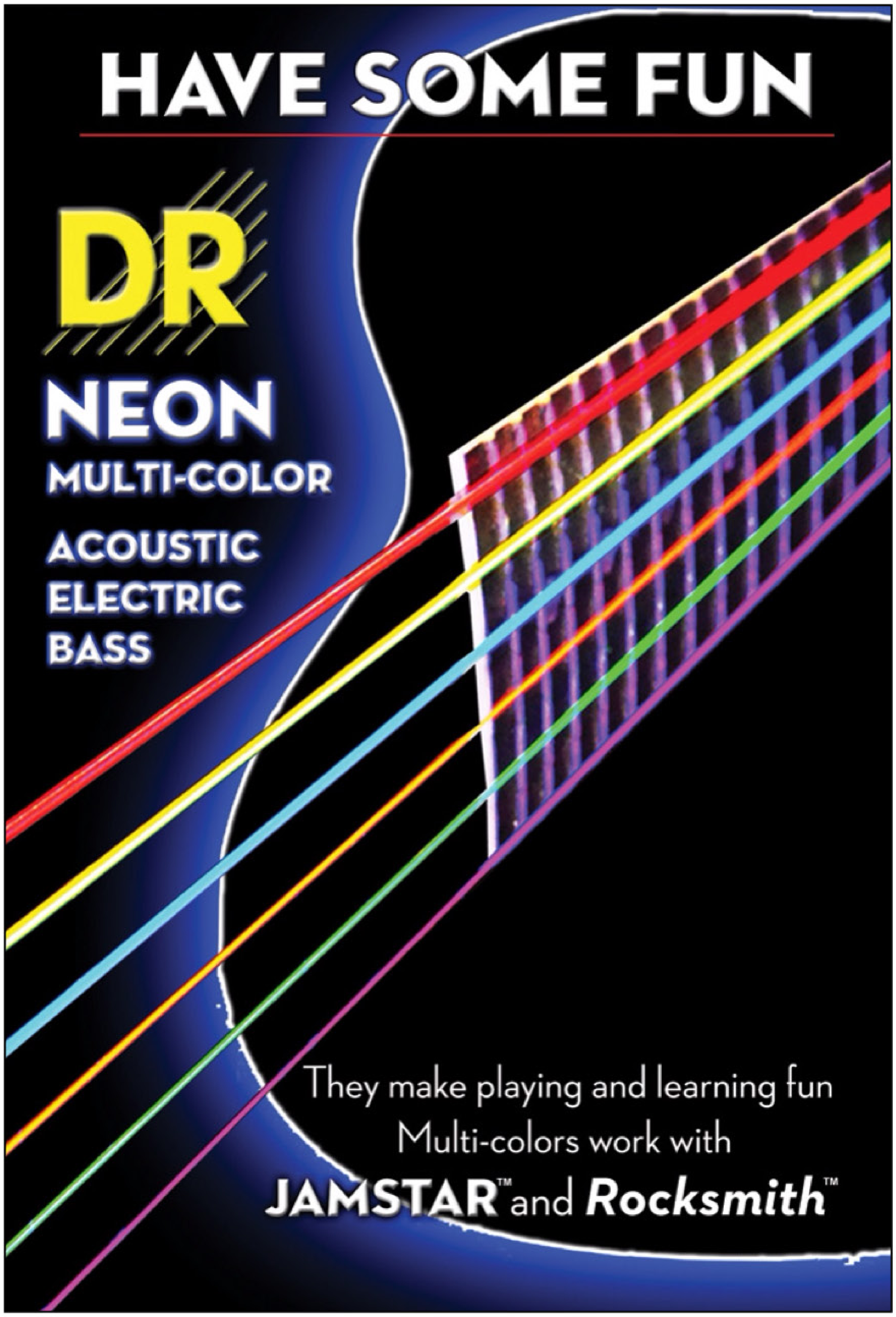
I also think that, compared to other metal musicians, we have a different opinion about music. To me, there's a distinction between being a player and being a songwriter. Just because you can play well doesn't mean that you can write a song. Music is a very sophisticated way of communicating. You want to paint a picture and take people on a journey. And people can challenge that and say, "Well, this is too simple a song." And to that I say, Isn't it better to write a song that will speak to millions of people? I can write a difficult song with three time signatures and make it technically challenging, but isn't that a little bit like jerking off? And, also, which one is harder to do? I believe it's much harder to write a song that will speak to millions of people. And the proof is that there is no musician in the world that says, "Oh, I want to have 17 fans because I want to be *true*." That doesn't happen.

Do you feel like as a result of your success you get picked on or criticized by the more underground factions of the metal world?

HOOK Sure. But as the saying goes, you can't please everyone. People have their own tastes in music, and that's okay. We're not pretending that we're going to make everybody a fan. There are some people that maybe don't like Five Finger Death Punch but love some other incredibly dark thrash band that I can't listen to myself. But the difference is, I wouldn't make another person feel negative about something they like. I don't feel compelled to put someone else down for their musical choices.

To each his own

HOOK Absolutely. So what can I say? We work very hard on this stuff, and we don't take our success for granted at all. We feel very fortunate that people are embracing it as much as they are. But first and foremost, we do it because we want to feel fulfilled by it. Whatever happens after that is beyond our control. GW



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VAN HALEN

continued from page 74

and burned his hair [*on January 27, 1984*]. Then that happened. Everyone was going, "Oh, Michael burned his hair! We'd better go buy his record."

A similar thing happened with [*Van Halen's 2012 album*] *A Different Kind of Truth*. It was supposed to debut at Number One, but it was released the same week as the Grammys when Adele won a bunch of awards, which suddenly spiked her album's sales.

I knew that was going to happen. We sold close to 200,000 records, which would have made the album number one almost any other week of the year. But being number one doesn't really mean jack fuck all. We sold twice as many records as other records that year that landed in the Number One position. *1984* and *Van Halen* are among a very small group of albums that have won RIAA Diamond certification for selling more than 10 million copies. Neither one of those records ever went to Number One.

The *1984* tour was also one of the band's biggest tours ever.

Our live show for the 1984 tour just could not get any bigger, but it was so over the top that we never made any money from it. We had 18 trucks hauling the stage and equipment. That was unheard of. The standard lighting rig had 500 to 700 lights, and we had over 2,000. We could never have topped that. We had the banners with the Western Exterminator guy on them [*an illustrated character with a top hat, sunglasses and a large hammer, used in the company's marketing*]. We filled the entire place with equipment and lights. Great memories.

Was the Frankenstein still your main guitar in the studio on that album?

I had actually retired the Frankenstein by then. I'm pretty sure I used the Kramer 5150 guitar the most on that album—"Panama," "Girl Gone Bad," "House of Pain," the solos on "Jump" and "I'll Wait."

You used a '58 Gibson Flying V on several songs as well, particularly "Hot for Teacher" and "Drop Dead Legs."

You are very right. The ride out lick that I play on the last minute and a half of "Drop Dead Legs" came afterward. We had already finished recording the song, and then I came up with that part, which I thought would sound great at the end of the song. I'm not sure how Donn put it together, but we recorded it separately and added it to end of the song, even though it sounds like it was recorded at the same time. That ride out solo was very much inspired by Allan Holdsworth. I was playing whatever I wanted like jazz—a bunch of wrong notes here and there—but it seemed to work.

Your solos on the entire record are some of your most innovative playing ever. You really were going outside of your comfort zone and playing new, unusual lines, especially on your solo to "Girl Gone Bad."

Allan really inspired me. There weren't any other guitarists out there who were blowing my mind at the time other than him. I don't think anyone can copy what he does. He can do with one hand what I need two to do. How he does it is beyond me. But sometimes his playing is so out there that people don't get it.

I got Allan a record deal with Warner Bros., and I was supposed to co-produce the album with him, but he wouldn't wait two or three weeks for me to get back from tour in South America, so he did it himself. I really wish that he would have waited. I believe I could have helped him a lot. He had this one riff on his demos that I heard completely different than how it ended up on his record. That lick could have been a monstrous Zeppelin-style riff, but instead it turned into a lounge song. I feel bad for Allan because the album could have really been something good for him. I did everything I could to help him. It wasn't his only shot, but it was a hell of a shot. If he only would have waited a few weeks, things could have turned out very different.

What is creating the chorus-like sound on the intro to "Drop Dead Legs"?

I really don't remember. That was all Donn, although Donn never added any flanging or phasing to my guitar. I think I may have used a little MXR Phase 90 on that. I played through the Eventide Harmonizer all the time back then, but I used it mostly to split my guitar signal so it came out of both sides. Back then I didn't play in the control room—I was always out in the main room—so I never really knew what Donn was doing while I was recording tracks. I wouldn't hear it until we were done playing, and I usually liked what I heard.

Your tone got drier on each successive album. On *1984*, I really only hear reverb on "House of Pain," "Panama" and parts of "Girl Gone Bad."

That came from my dislike of that EMT plate reverb that our first album is bathed in. It had its time and place, but it strikes a bad nerve with my brother and me.

You didn't get caught up in all of the production gimmicks that were prevalent during that period in the Eighties. As a result *1984* doesn't sound dated like most other albums that came out back then.

I've never been in touch with what is going on in the world because I rarely listen to anything else. I think that the record did well because it was ahead of its time and it was simply different. It was even different for Van Halen, particularly because it had two keyboard songs on it. Having built 5150, it was a very special time in my life, and that shows in the music. GW

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A DAY TO REMEMBER

continued from page 41

feel. The band looks back to its roots on songs like the opening track, "City of Ocala," which name-checks the group's hometown in Florida. The hot, humid Florida environs have long been a breeding ground for any number of extreme metal subgenres. The guys in A Day to Remember absorbed much of this during their formative years, but they also came of age during the mid-Nineties pop-punk explosion, which played an equally important role in forging their musical approach.

"I grew up listening to all the punk bands like Blink-182, Pennywise, Screeching Weasel and NOFX," Westfall says. "And then I found out about hardcore. Ocala was very hardcore-influenced and all those bands would come through—Poison the Well, Evergreen Terrace, Remembering Never and Until the End, who were a huge influence on us. And on top of that, I still like the Tampa metal scene, like Cannibal Corpse and Six Feet Under. It all blends down there. And I'm just a product of my environment."

But for all their devotion to heavy music, *pop* is by no means a dirty word to the members of A Day to Remember. They once released a cover of Kelly Clarkson's "Since U Been Gone" and gleefully admit to a common fondness for Garth Brooks. "When I was younger," Westfall recollects, "my mom would wake me up in the morning by blasting Gloria Estefan, Mariah Carey and all that kind of stuff. She'd just blare it to get me up for school. And after you hear that stuff so many times, it gets stuck in your brain."

As a result, A Day to Remember enjoy more of a mixed-gender fan base than many of their metal brethren. Girls go for the pop-punk melodicism, while guys relate to the heavy aggro thrum. "Well, that's why they all come initially," Skaff qualifies. "But after the concert, they might buy a few of our CDs and get a little deeper into the music. So with the live shows, we're kind of a gateway to our own band. It gets to where the younger girls will start liking the more aggressive music and the guys will start to like the more pop-oriented melody songs. They come for one thing and they end up liking everything after a while."

The sense of a band looking back at the road it has traveled threads throughout *Common Courtesy*, on tracks like "Life Lessons Learned the Hard Way" and "I Remember," which ends with a four-minute audio snippet of the band members reminiscing about their early touring days, recalling everything from lousy fast food joints to first excited glimpses of New York City. It's one of several snippets of candid studio chatter on the *Common Courtesy*.

"It's just a way to make listeners feel like they're in there with you when you're making the record," Skaff explains. "We felt like that made sense, because the record is so real already. Lyrically, it's very honest. So we had all these clips from accidentally leaving the microphone on and stuff like that. And on a few songs, we decided to leave that stuff in there. It kinda fools you. You feel like you're in the room with us."

Forging a close connection with their fans is a cardinal virtue for A Day to Remember. And with their record label lawsuit behind them, they feel they're in more of a position to do so than ever before. "We don't care about making money," Westfall boldly declares. "We want to do things in a way that makes the fans happy. Like, we were advised not to put out our new album in October, because our new business relationship hadn't been fully formalized. But we don't care. We wanted to put the album out. We couldn't wait to play it for the people. It's for them. That's what it is. There's no business running us. So that will never influence our decisions. We can do whatever we want, no matter if it's profitable or whether it hits a certain margin or not. That doesn't matter to us. That's not going to affect any decision we make from here on out." GW

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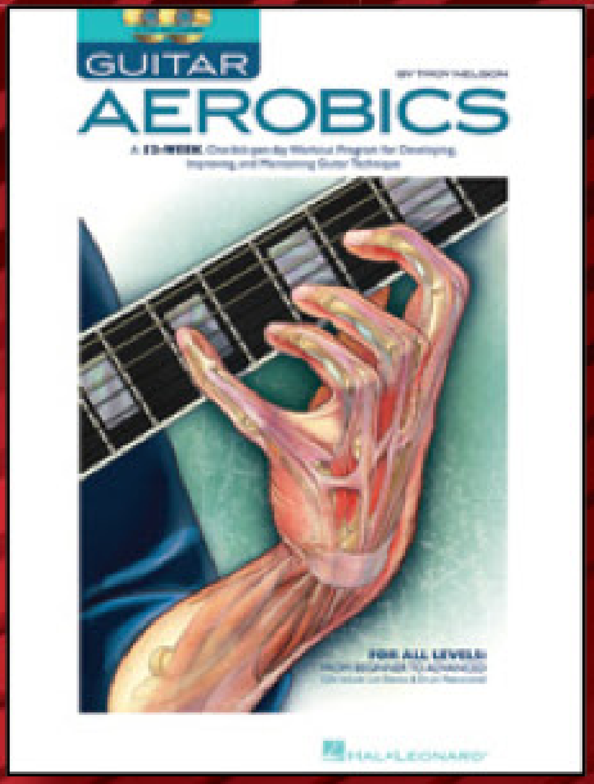

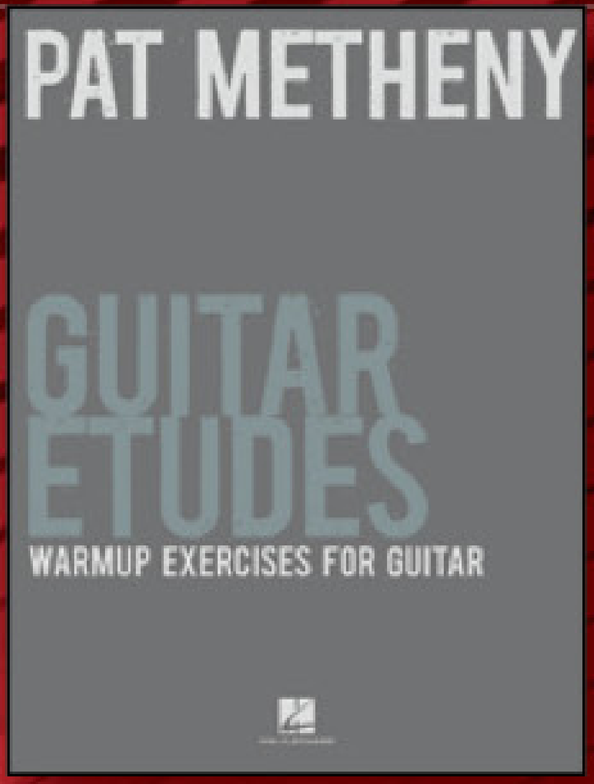

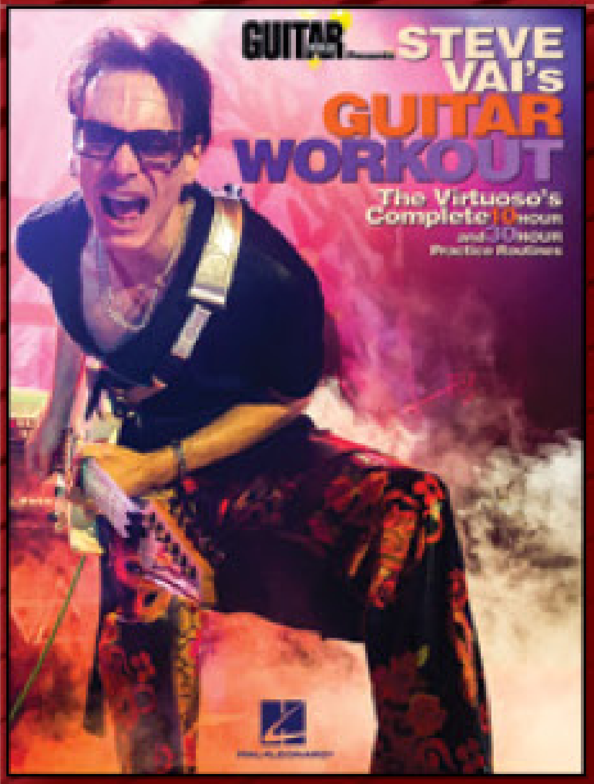

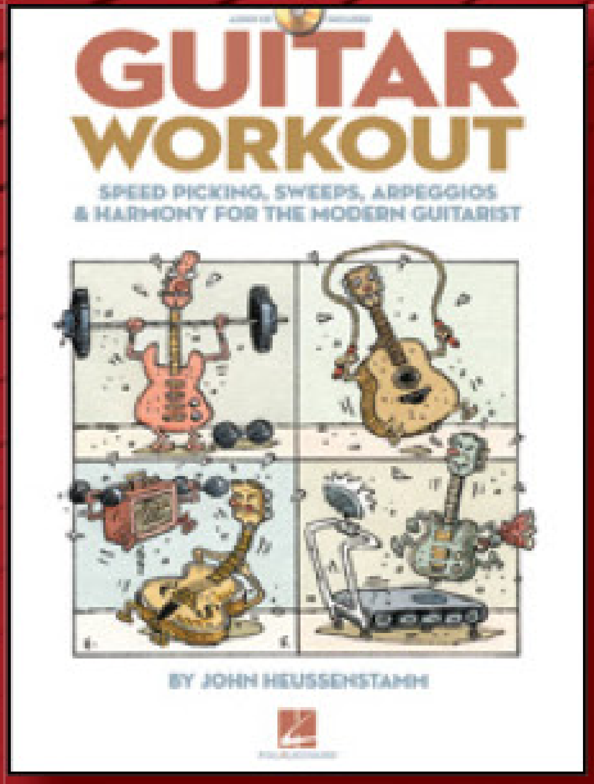

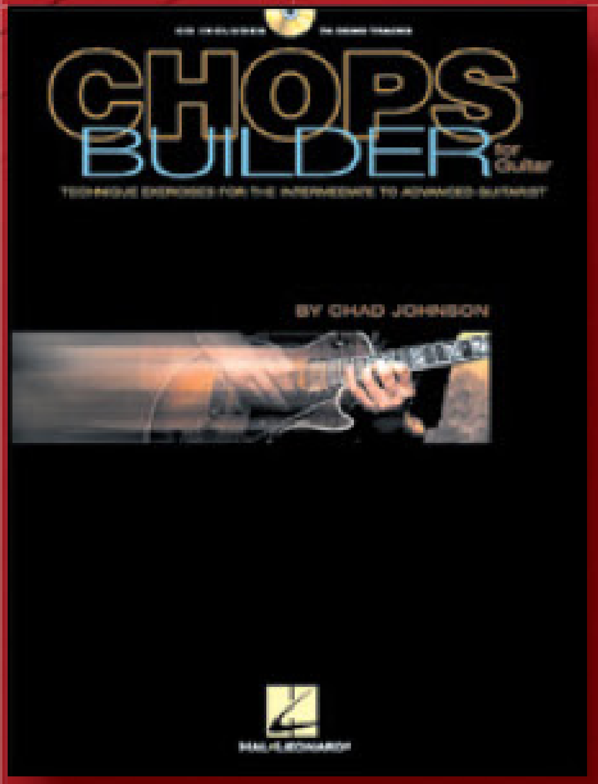

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When luthier Dave Gilbeard of Goldbeard Guitars saw Mahalski's sculptures, he approached him with the idea of making a guitar. "I loved Bruce's bone art," Gilbeard says. "I wanted to see a guitar in the same vein. I had a prototype acoustic six-string guitar that had reached the end of its useful life, so I offered it to Bruce."

They wanted the guitar to remain functional, but Mahalski also wanted to cover the visible surface with bones, from the spruce top and mahogany back and sides to the neck. Gilbeard removed the guitar's fretboard so Mahalski could replace it with trimmed cow rib "frets" and bones from various birds, arranged to look like a spine. The instrument is still playable but only with a slide.

The rest of the instrument is covered with bones from a virtual Noah's ark of critters, including hedgehog, weasel, rabbit, rat, magpie, hawk, gull, possum, pukeko, duck, sparrow, thrush and more. It even has part of an extinct moa's jawbone. "I laid out an undercoat of the largest bones and built up from there until every tiny gap was filled," Mahalski says. "I see what I do as painting with bones."

The Bone Guitar is currently for sale for NZD$5,000 (about $4,100 in U.S. funds), and Gilbeard and Mahalski plan to collaborate on at least one more bone-covered guitar. —*Chris Gill*

For more info, visit **mahalski.org**

Numerous skulls and bones cover the guitar's exterior, including the back

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